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A DIP

into

SHRI VISHNU SAHASRANAMA

(श्रुतिसागरः)

By

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(H. J. ACHAR)

KARUR, (S. RY.)

MADRAS STATE.

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1968

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# DEDICATION

IN SACRED REMEMBRANCE OF  
A DARSHANA AND ANUGRAHA

OF

HIS HOLINESS SRI SHANKARACHARYA OF  
SRI KANCHI KAMAKOTI PEETHA

AT

AURUPADI, TANJORE DISTRICT

ON

25-11-1952





## *THE FOUNTAINHEAD*

The Great Words that Stuck and Inspired.

*His Holiness:* What do you do?

*Author:* I recite the Sahasranama and perform a  
brief Sandhya.

*His Holiness:* Oh, A doctor performing Sandhya!  
It is equivalent to Agnihotra!

## PREFACE TO THE THIRD EDITION

This Preface, though placed first, has to be paradoxically read last.

It is indeed true that *He* is *वेदः* वेदमनः च

*His* grace has been immense. Since the publication of the Second Edition in December 1959, which, when compared to the present is rather a trifle, the Sahasranama opened a new vista to the author, which now finds a place in these pages. However, most of the matter found in the Second Edition is reproduced in the opening pages (up to page 47) of this book so that the reader may have a glimpse of what had appeared in that edition.

Almost identical ideas scattered in the Sahasranama are collected and collated to form several compact themes which prove, if proof is necessary, that the Sahasranama is not a haphazard narration of words, though for a cursory reader it might strike so, but a methodical and orderly construction. It is interesting and satisfying to observe that each theme presented by the Sahasranama is invariably perfect and when it concludes or reaches its climax, one will find that the last word on the subject has been said and established.

The reader will find a lot of overlapping between the themes—a trait of Sahasranama's Punarukthi—again reflecting in its off-shoots. The words in the Sahasranama are often set in the fashion of a crossword puzzle so that a word may answer for many an angle of approach. For instance, (अङ्गः), Dharmayoopah is so placed that it may simultaneously speak for the themes on Aveyas, Dharma and Yajna.

*Author.*

16-11-'68

*Extracts from the*

## PREFACE TO THE SECOND EDITION

It is true that *He* is वर्धनः वर्धमानश्च विविक्तः श्रुतिसागरः ।

A few revelations that flashed to the author after the publication of the First Edition which was in March 1959, have now found a place in these pages.

In the earlier edition it was shown that the Geetha and Sahasranama end identically. This parallelism is made more perfect in this issue.

A few sentences are re-written here and there, to make the idea more lucid.

In order to respect the desire of certain devotees, the text of the Sahasranama is incorporated.

The author is extremely happy to acknowledge here the help rendered, the encouragement bestowed, the interest taken and suggestions given by his old chum, Mr. M. Vasudeva Rao, M.A., L.T., Headmaster, Vidyadayinee High School, Surathkal, Mangalore, in the preparation and bringing out of this second edition.

For the excellent get-up, he is immensely grateful M/s. Sharada Press, Mangalore.

14th Dec., 1959.

*Author.*

## ACKNOWLEDGEMENTS

The entire work has been read out to His Holiness Jnanananda Bharathi (Sri R. Krishnaswami Iyer, M. A., B. L. in poorvashrama). He has listened to it in spite of his aging frame (but of agile intellect). He has in his endearing kindness chastened many ideas and expressions. At certain places, the English got a polish. To him I offer my deep and respectful sense of gratitude.

In especial I wish to convey my gratefulness to Dr. R. V. Raman, Karur, for the devotional interest shown and encouragement given in my endeavour.

Here I should express my indebtedness to Sri D. Narayanan, Karur, for his unflagging enthusiasm in rendering my manuscripts into neat typescript.

Before going to the press my family friend and confidant Dr. V. R. Menon went through these papers and made some corrections in syntax. I am indeed grateful to him.

Finally, for the unremitting interest and labour, I am profusely thankful to Messrs. Sri Vani Vilas Press, the printers.

*Author.*

## ACKNOWLEDGEMENT OF GRATITUDE

(First Edition)

I am extremely grateful to my esteemed friend, Dr. A. Shankar Rao, L. M. & S., L. O., Eye Surgeon, Tiruchi, for having taken immense interest in making this paper more presentable to the readers. I am deeply indebted to Mr. V. Jayarama Iyer, B. A., B. L., Advocate, Tiruchy for his very helpful suggestions that made this paper clearer in expression and for his kind, excellent and appreciative foreword.

I take this opportunity of acknowledging the loving encouragement that I got from my kinsmen, Jyothisha K Venkataramana Bhatta & Harikatha Nishta H. Sridhara Acharya of Hosabetta Village, Mangalore. But for their encouragement, these so-called new facts of the Sahasranama could not have been placed before the devotees.

My grateful thanks are also due to M/s. Sri Vani Vilas Syndicate Ltd., Srirangam, for the fine get-up of this work.

*Author.*

## FOREWORD

(First Edition)

### VISHNU SAHASRANAMA

This brochure contains thoughts of a great devotee on the Vishnu Sahasranama. What Srimad Ramayana is to Sri Anjaneya, what Srimad Bhagavad Gita is to Arjuna, that Sahasranama is to the Author. He believes that there is no wisdom not contained in the Sahasranama, nor any doubt which cannot be solved by the study thereof. Thoughts expressed there may not all appeal to learned conservatives but will be found thought-provoking to the rational enquirer. They are original or as the author calls it 'inspirational'. The ideas were always there but dormant. The occasion for their being dragged out and taking the form of this brochure was the author's first visit to His Holiness Sri Sri Shankaracharya of Kamakoti Peetam, the never-failing Light which always sheds illumination over the darkness of our ignorance. To derive this sublime inspiration from such source is the privilege of the blessed few.

V. JAYARAMA IYER,

*Advocate, Tiruchi.*

## INTRODUCTION

There is scarcely a Brahmin who does not daily recite Vishnu Sahasranama. At least that was so till about two decades back. In spiritual Sadhana, next to Sandhya, stands Sahasranama. One may not have known nor has been instructed about the Geetha, much less about the Vedas, but the Sahasranama one knew by heart. While still a small boy, either his grand-father, father or brother leadingly recites and he follows. Rarely he memorizes from a book. Our wise ancients have known and felt the spiritual significance of the Sahasranama and it has come down to us traditionally. This tradition has been with us, no doubt, but whether we are aware of its spiritual import is the question. In answer to this self-imposed question and to open our eyes, if they had been shut, to the depth of the Sahasranama, a humble and small attempt is made in these pages. This is no Bhashya. It is preposterous for the writer to attempt one. If he were to do so, it will be like a cripple's attempt to climb the Himalayan cliffs.

*The following are references in writing these essays:—*

1. VISHNU SAHASRANAMA STOTHA  
BHASHYAM by Sri Shankara.  
(Sri Vani Vills Press, Srirangam)
2. VISHNU SAHASRANAMA  
with Sri Sankara's Bhashya — English Translation  
by Sriman R. Ananthakrishna Sastry.  
(Adyar Press, Madras)

3. SAHASRANAMA DEEPICA (in Kannada)  
by Sri Ganapayya Thimnapa Shanubhaga.
4. VISHNU SAHASRANAMA BHASHYAM  
(in Sanskrit) by Sri Raghavendra Soori.
5. BHAGAVADGUNA DARPANA - VISHNU  
SAHASRANAMA BHASHYAM  
by Sri Parashara Bhatta.

If the opinions expressed in these pages are at variance with those of these authors, the writer is responsible for them and none else. Most of these are personal and inferential and may be said without conceit, inspirational due to the grace of शिवकृत प्रीतिवर्धनः । Reader's sympathetic indulgence is solicited.

## SRI SHANKARA

The author's main reliance has been Sri Shankara's Bhashyam. It should go on record at this place that had it not been for Sri Shankara's Bhashyam, the Vishnu Sahasranama should have remained a buried treasure. Sri Shankara's interpretations at most places are intuitional. Bhishma and Sri Shankara though not contemporary in time, are contemporary in opinion.

### Greatness of Vishnu Sahasranama.

Vishnu Sahasranama literally means thousand names of Vishnu, the All-pervading. But 'sahasra' really means 'many' and not confined to the rigid one and three zeroes. The name of an object in common use is meant to distinguish one object from another and rarely explains the quality of the object. In human beings, the name often contradicts itself. A 'Sundara' may be awfully ugly and a 'Subhasha' may be even dumb as in Tagore's story. But the name of God or Vishnu gives you *His* quality, *His* definition, *His* prowess, *His* objects, *His* goal and everything known, unknown and knowable of *Him*. For devotees of Gayathri, the Sahasranama will give the composition of Bhargah, ऋग्वेदः । You meditate on the Sahasranama and you will be meditating on Bhargah. I venture to say Bhargah and Sahasranama are synonymous. The Sahasranama will supplement your Gayathri and enlighten your Sandhya. What Bhargah implies, the Sahasranama explains.



There is a prevalent misconception that the Sahasranama caters to only certain beliefs and believers like Vaishnavites; in other words, that it is sectarian and is taboo for others like Saivites, Skandas, Sourahs, Shakthas, Ganapathas, etc. Will a Saivite admit that his Shiva is not omnipresent and all-pervading? If his answer is an emphatic 'No', then the Sahasranama applies to him as much as to the Vaishnavites. This argument holds good for the worshippers of all other aspects of Divinity. They have only to take off their blinkers. The Sahasranama is *catholic* and *universal*.

In parenthesis, it may be pointed out that the first word, *Viswam*, in the Sahasranama is neuter gender. With this neutrality and its significance of Universality specifying neither Vishnu nor Shiva of the sectarian conception, the word *Viswam* makes the Sahasranama in one stroke and from the very start catholic and non-sectarian.

As the Geetha is the quintessence of the Vedas and Upanishads, the Sahasranama is another reflection of them in a different form, preaching Dharma. What 'manthras' and 'sutras' proclaim there, the 'namas' in the Sahasranama

(which is of the essence of the ancient lore) condense in 107 slokas meant for the ordinary who cannot dive deep into the Vedas, Upanishads and the Geetha for want of requisite knowledge. In fact, ending of Geetha and Sahasranama is parallel. The conclusion in either is almost identical. How it is so, will be explained in the course of this narration.

The Sahasranama is not a haphazard collection of words jumbled together, but it is a continuous stream of thought arranged in proper sequence, one word being chained to the other, explaining, completing or complementing the other. In certain contexts, if one is not able to form a continuous thread, the inability is due to one's own ignorance rather than to any faulty construction. A more enlightened person will tread his way clearly in the supposed maze.

### Is Sahasranama A Rambling Theme?

No. To those who attribute to the Sahasranama that it is an incoherent narration, I would place before them for their consideration that the whole of the Sahasranama is a conversational discussion (संवाद) between Bhishma and Yudhistira and the apparent lack of continuity



in the line of thought is but natural in such a conversational discourse. During an exposition at such a high level it was not unnatural that Yudhistira might have posed some questions. In enlightenment, the answers to which might appear to be breaks in the continuity of the main narrative. Since we are not told what the questions were, we are at a loss at first sight to find the cogency of the theme in certain places. In the Geetha which is also a similar *संवाद* if you are to omit a'l the interpellations of Arjuna, the Geetha too might suffer from the same apparent defects of a wandering dissertation. In such a context, the recurrences of certain words should be interpreted as occasions where Bhishma re-enters the line of his original theme.

*Viswam—विश्वं* (first word) of *The First Sloka*.

The Sahasranama begins with the word विश्वं the Universe, the Cosmos. In the Vedic language विश्वं means अक्षर—Om-kara—Aum which on elaboration, constitutes the Sapta Vyahritis. Vyahritis mean words. The first sounds produced while creating the Universe are called Vyahritis. And the seven worlds that constitute the Universe go aptly by the name of these Vyahritis.

ओं भूः भुवः सुवः महः जनः तपः सत्यम् ।

Creation involves movement, which in turn produces sound. There is no movement without sound. So creation and sound, though they mean different, are really one and inseparable. Thus the whole creation, the Universe, is contained in Sapta Vyahritis which constitute the first word of the Sahasranama, *Visvam*.

ओं विश्वं विष्णुः वषट्कारः भूतमव्ययमव्ययम् ।

भूतकृत् भूतभृत् भावः भूतात्मा भूतमावनः ॥

The whole of the Sahasranama is the elaboration of this word *Visvam*. From the first word, the Sahasranama explains in so many words and expressions what the Brahman is. Again it is very interesting and noteworthy that Bhishma, author of the Sahasranama, has in the next eight words comprising the opening sloka of the Sahasranama explained in a nut-shell the most useful conception of this word *Visvam*. To provide for the impatience of an earnest seeker, the composer has gone out of the usual way, by giving the summary of the Sahasranama in the opening sloka, instead of giving it at the end. In other words, the Sahasranama is

abridged in the first nine words of the commencing sloka. We shall briefly see how this synopsis is so satisfactory.

*Visvam* has already been described as the Universe, Brahman, etc.

**Vishnuh:** He is omnipresent and all-pervading.  
**Vashatkarah:** The whole is under His free control.

स्वेच्छया यः करो सर्वं वषट्कारः करोति सः ।

—Sri Battar  
 (For how long is answered by the next word).

**Bhuta Bhavya Bhavat Prabhu:** He is the Lord of the Past, the Present and the Future. He is ever-existent, without beginning or end.

**Bhuta Krit:** He is the Creator of all beings.  
 (He does not stop with creation but)

**Bhuta Bhrit:** He sustains and protects them.

**Bhavah:** And He protects them lovingly or He is the Absolute Existence, the absolute Being.

अन्तर्बहिश्च तत्सर्वं व्याप्य नारायणः स्थितः ।

**Bhutatma:** He is the *Self* of Beings. He is the अंतर्बहिर् of all beings. This complements the previous word *Bhavah*, i.e., the Absolute Existence. A question is posed and answered.

here. Where does *He* really exist for all practical purposes for a devotee? *He* exists in every being. This is the highest principle or the Tatwam (तत्त्वं), the conviction of which solves the problem of the seeker. This principle, this Tatwam (तत्त्वं), the pith of all philosophy, is made crystal clear with all the emphasis at *Bhishma's* command at the concluding portion of the Sahasranama for which we should devote some space and time later. (तत्त्वं तत्त्ववित् एकात्मम्)

**Bhuta Bhavanah:** He is the Generator and Evolver of all beings — Janana Samvardhana (जनन-संवर्धनः).

Thus the whole gamut of philosophy is compressed in this first sloka of nine words. The whole Universe is *Himself*. *He* is all-pervading. *He* is everywhere and everything is under *His* sweet control. *He* is the Master of the Past, the Present and the Future, having neither beginning nor end. *He* is the Creator, Sustainer, Evolver and Lover of all beings. Except *Him* nothing exists. *He* resides in every being. With this condensed philosophy, the Sahasranama opens and continues to develop it in detail.

### Universality of the Sahasranama.

The Sahasranama gives asylum for all religious and religious thoughts. A Vaishnava claims it by its very name. The words like Shiva, Shambhuh, Sthanuh, Rudrah, Somah, are sufficient for a Saivaites to own the Sahasranama as his. For Souras there are innumerable references to Sun, Ravih, Adityah, Bhanuh, Vihayasagathi, Savita, Surya, etc., so to say, next to Vaishnavas. Souras have a monopoly over the Sahasranama. The finding of the name Skanda might induce Skandas or Koumaras to make common cause with the Sahasranama with other claimants. Shakthas have Mahasakthih and Ganapathas have Ganeswarah for them to appropriate the Sahasranama to themselves. Ayyappan has a place in the Sahasranama in the garb of Shasta. Bhisma has not discarded the atheists who believe that there is no God and incorporated the word Sunya in the Sahasranama because it is a negative belief against a thing that exists. Negative alone cannot remain itself without its opposite. An ingenuous Khaddharite of Gandhian school who thinks the yarn and the spinning wheel as his God quotes the Sahasranama for his support by dwelling on the words सुतनुः तंतुवर्तनः.

Here he takes refuge under the word Karanam (378) again of the Sahasranama. Those who hold Karma, rather Satkarma, as God as distinct from any concrete form of God and whom superficial readers consider as atheists or agnostics, have a perfect sanction for their belief in the Sahasranama where it is said Vrishakarma, Vrishakrithih, (वृषकर्मा वृषक्रतिः). His actions are Dharma and His Form is Dharma or virtue. JawarlalNehru should be grouped among such believers. Unwittingly he has taken a leaf from the Sahasranama. Dubbing him an atheist or agnostic is wrong. The Sahasranama shields men like him from such unreasonable accusations.

### Quotations from the Geetha and Veda—Purusha Sookthia

In certain contexts, the Geetha and Veda are almost verbatim transferred to the Sahasranama.

अव्ययः पुरुषः साक्षी क्षेत्रज्ञः अक्षरः (एव च)

He, residing in every being, stands as a witness, nay, an eye-witness (साक्षी) for all actions. Such a Jeevatma is Kshetrajnah who is Akshara

Himself, as explained in the 13th and 15th chapters of the Geetha.

क्षेत्रज्ञं चापि मां विद्धि सर्वक्षेत्रेषु भारत ॥

द्वाविमौ पुरुषौ लोके क्षरश्च अक्षरः एव च ।

क्षरः सर्वाणि भूतानि कूटस्थः अक्षरः उच्यते ॥

ओं सहस्रशीर्षा पुरुषः । सहस्राक्षः सहस्रपात् । स भूमिं  
विश्वतो ब्रूया । अत्यतिष्ठद्दशगुलं ।

is almost literally reproduced in the Sahasra-  
nama as —

सहस्रशीर्षा पुरुषः सहस्रमूर्धा विश्वात्मा

सहस्राक्षः सहस्रपात् सहस्राक्षः सहस्रपात्

स भूमिं विश्वतो ब्रूत्वा आवर्तनः

अत्यतिष्ठद्दशगुलम् निवृत्तात्मा

Here the Sahasranama and Purusha Sooktha  
equate so amicably.

Certain Inferences from the Sahasranama

(i) A Guru or teacher to enlighten others has to  
be enlightened himself: गुरुः उत्तरः (493-94).

He (गुरुः) who is able to take others across  
the ocean of birth and death, should have him-  
self crossed the ocean. (उत्तरः). One should know  
how to swim to teach swimming to others. श्रीदः

श्रीशः, विशोकः शोकनाशनः विद्युद्धात्मा विशोघनः are the  
similar coupled words conveying the same  
meaning. Only one who has (श्रीशः) can help  
the other who has not (श्रीदः). One should be  
calm himself to bring peace to others. (विशोकः  
शोकनाशनः). Purity only creates purity (विद्युद्धात्मा  
विशोघनः). What morals do we learn from these  
paired words? Be virtuous first before you  
preach virtue. Until then don't don a teacher's  
garb lest your attempt should be akin to one  
doling out charity from an empty purse. That  
is why words from great men stick since they  
spring from great souls.

Guru: (गुरुः)

*Qualifications of the Guru* are well described  
in the Sahasranama.

गुरुः गुरुतमः धाम सत्यः सत्यपराक्रमः ।

निमिषः अनिमिषः स्वावी वाचस्पतिः उदारधीः ।

अग्रणीः ग्रामणीः श्रीमान् न्यायः नेता समीरणः ॥

A teacher is highly placed धाम. He should  
be conspicuously and respectfully seated. He  
should be truthful and truthfulness should be  
his predominant quality. (सत्यः सत्यपराक्रमः). As  
occasion demands he should be capable of both

winking at and staring at his pupils. (निमित्तः अनिमित्तः). Condoning and condemning should be properly balanced by the Guru. He should be adequately dressed demanding respect (सर्वः). He should be very eloquent in speech and charitable in imparting knowledge. He should not keep back any knowledge from pupils, (वचस्वतिः सदाश्रीः). He must be a leader and a leader of the community, an ideal to be followed, (अग्रणीः), pleasantly disposed. (श्रीमन्) and just (न्यायः नेता). Guru is really the breath of society and is indispensable. (समीरणः). What Prana is to life, Guru is to the seeker of wisdom. The text of the lesson that this teacher holds is:—

सहस्रमूर्धा विश्वात्मा सहस्राक्षः सहस्रपात् ।

The teaching in the class is nothing but the Sahasranama itself in concise.

(ii) Brahma, Vishnu, Shiva :

It is a well-accepted conception that Moola Purusha becomes functionally Brahma, the Creator, Vishnu, the Sustainer or Protector, and Shiva, the Destroyer or Regenerator. The Sahasranama allows for this understanding thus : विद्यता कृतलक्षणः (485). Brahma, the perfect Creator. सर्वः सर्वः शिवः स्थानुः— Sthanuh is the

accepted name for Shiva who is described here as सर्वः सर्वः— destroyer of everything. Again this idea is repeated further on as सर्वेता देवमहेश्वरः पितृः पितृः Sankshapta, the involver or one who brings together the expanded Universe at the time of the final deluge. Why is this involution for, is answered as Kshemakrit, for doing good as a process of regeneration. Finally to bring home Vishnu, Shiva and Brahma, the Trinities, are one, the Sahasranama has bracketed them together saying:—

महोदधिरयः 519, अंतकः 520, अजरः 521.

(iii) Krishna and Rama :

Krishna means dark, i.e., understandable. Some of Krishna's actions, deeds and behaviour have esoteric meaning beyond the grasp of a cursory, uninitiated reader. To attach divine significance to them is really difficult. (अग्राह्यः). So the Sahasranama says, अग्राह्यः शाश्वतः कृष्णः । Krishna is Shashwata and not a passing figure but a permanent one without beginning or end, i.e., ever-existing. In another context, He is referred to as गोपतिः गोप्ता ज्ञानगम्यः पुरातनः । His part as Gopathi is really veiled, concealed and is a secret गोप्ता and is only revealed to Jnanis (ज्ञानगम्यः). Again the Shashwatha of previous

instance is repeated here in another form as Purathanah (पुरतनः). Under the circumstances, a question will arise how such an un-understandable Krishna could be approached. This is answered in the next context as

**गोहितः गोपतिः गोप्ता दृषमाक्षः दृषप्रियः ।**

To avoid ambiguity and to lay emphasis and to connect the previous context, the same words गोपतिः गोप्ता are used: He loves Dharma (दृषप्रियः). On the virtuous He rains down, दृषः His eyes pour out Dharma — दृषमाक्षः One need not mind whether He is knowable or unknowable. Only one has to be virtuous to benefit by His glance of loving benediction.

**Rama :**

Ramayana, story and divinity apart, is a code of ethics. Rama by His own action exemplified how one should conduct himself. He is the man ideal. Ramayana means Rama's path अयनः His behaviour or मर्गः or चरितः Valmiki's questioning of Narada with which the Ramayana opens significantly epitomizes the perspective of the epic.

**कोचस्मिन् सांप्रतं लोके गुणवान् कश्च वीरवान् ।**

**धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यः दृढव्रतः ॥**

Rama's name in Ramayana very often goes with the epithet Satya Parakrama (सत्यपराक्रमः).

**स्वपुत्रं राजशार्दूलं रामं सत्यपराक्रमं ।**

**काकपक्षधरं शूरं व्येष्टं मे दातुमर्हसि ॥**

**अहं वेद्मि महात्मानं रामं सत्यपराक्रमं ।**

**वसिष्ठोऽपि महातेजा ये चेमे तपसि स्थिताः ॥**

Again the Beeja sloka or the Moola Mantra, the pivot of the Ramayana round which the whole story revolves, brings to light the point for which the whole Ramayana is devoted:

**धर्मात्मा सत्यसंश्रयः रामः दशरथिः यदि ।**

**पौरुषे चाप्रतिद्वन्द्वः शत्रौ न जहि रावणिम् ॥**

It was not Lakshmana's personal prowess or the strength of his armour or intelligent strategy that mattered but Satya and Dharma — Rama's adherence to truth and righteousness, — that decided the issue in over-powering and killing Indrajit. Can any of the nations that war against one another claim upon its conscience, if it has any, a victory on the foundation of its righteousness? Instead, it relies on the power of destructive weapons. What a contrast between the standard of our ancient morality and that of the present day.



Thus in the Ramayana, Rama is depicted as the very embodiment of Satya and Dharma. Similarly in the Sahasranama, Rama's name is followed by a train of his virtues climaxing with Valmiki's very attributes of Rama.

रामः विरामः विरजः मागः ... ।

धर्मः धर्मविदुत्तमः (394-404)

वायुमहन् - धनुर्वरः धनुर्वेदः दण्डो ... ।

सत्यः सत्यधर्मपरायणः (856-870)

#### (iv) Common implications of certain Expressions:

Certain words in the Sahasranama like दुरादिहा, सुपारिहा, सर्वशत्रुभृतांघ्रः, शुक्रजित्, शत्रुनापनः, केशिहा, चाणूरान्धनिषूदनः, मधुसूदनः, गङ्गाधर ... चर्को ... सर्वप्रहरणायुधः : though they literally mean different in spirit, connote a conception. They tell *His* Prowess; they imply *His* Work of banishing evil and protecting the good. In fine they show *His* benevolent hand of assuring protection towards the seeker or the classical अमरतरु हस्त or the Sahasranama's धृतराशि: (744) manifestation.

अरुणिदासः पुण्डरीकाक्षः mean that *He* resides in the lotus of the heart of every being or *He* is the Jeevatma of all beings. The other meaning of these words is that *He* is having beautiful eyes.

This in turn means that *He* is शुभेक्षणः (393) having auspicious and benevolent look. Likewise सुहोचनः पद्मनिभेक्षणः etc. are to be considered synonymous with शुभेक्षणः ।

#### (v) Authority for Nama Keerthana :

It is a common belief that His name heard, recited and praised lead to holiness and righteousness. The Sahasranama upholds this ancient belief and goes on explaining and detailing the benefit derived out of such practice.

पुण्यश्रवणकीर्तनः ।

उत्तारणो दुष्कृतिहा पुण्यो दुःस्मनारणः ।

वीरहा रक्षणः सन्तः जीवनः पर्यवसितः ॥ (922-931)

By Nama suvarana (श्रवणकीर्तनः) the aspirant is redeemed from birth and death; he is pulled up in his evolution. (उत्तारणः) *His* evil doing, and sins are destroyed (दुष्कृतिहा) He is made holy (पुण्य) enabling him to be righteous. दुःस्मनारणः though literally means dispeller of evil dreams in essence, implies that by Shravana Keerthana the foreboding evils or ill-omens (अपराधन) are dispelled. He will no more tread the evil path and his enemies like (रक्षितः) six enemies will be destroyed. (वीरहा) *He* will be protected from evil.



(रक्षणः) He will be made holy (संतः) or Sadhu (साधु). His Athma will cross over all worldly things, (जीवनः पर्यवस्थितः) in other words, Jeevan-muktha (जीवमुक्त) he will be.

(vi) Self-Solving and Self-Explanatory words:

At certain places the words are arranged together as explaining or supplementing each other. नारायणः नरः HE residing in everything leads him to action. भूतावासः वासुदेवः He is called Vasudeva because He resides in every being. सर्वधूरु सिंहः He supports all and is powerful and valiant. अनिर्देश्यवपुः विष्णुः is another example of the kind. अहः संवत्सरः व्यालः may be included in this category.

With certain words, the meaning is intricate for the understanding of the ordinary. For such, Bhishma out of kindly consideration admits their difficulty as in the following instances, अर्थः अनर्थः महाकोशः (perfectly concealed). अर्थः अनर्थः are difficult to be understood where one negatives the other.

सत् असत् शरं अशरं-अविज्ञाता

Similarly are these pairs (अविज्ञाता) ununderstandable. Likewise the series of words with the prefix of yajna यज्ञ namely

यज्ञः यज्ञपतिः यज्ञा यज्ञाज्ञो यज्ञवाहनः ।  
यज्ञमृतं यज्ञकृत् यज्ञी यज्ञमुक् यज्ञसाधनः  
यज्ञान्तकृत् यज्ञगुह्यम् (971-982)

end with the word "Yagna Guhyam". This crowning word of "Yagna guhyam" explains that the whole aspect of Yagna as narrated is esoteric and difficult to conceive.

In another difficult situation Bhishma, while allowing the seeker's problem, nevertheless goads him to be industrious and to investigate and promises that God will certainly (ध्रुवः) find for him a place or his goal.

करणं कारणं कर्ता विकर्ता गहनो गुहः ।

व्यवसायो व्यवस्थानः संस्थानः स्थानदः ध्रुवः ।

(378-388)

He is the instrument and the implement. (करणं) He is the cause (कारणं) He is the doer (कर्ता) He is the non-doer (विकर्ता). As such, He is (गहनः गुहः) very formidable and difficult to understand. On the score that He is thus difficult to understand one should not run away from understanding Him. So Bhishma continues to say व्यवसायः be industrious. You will be awarded and be placed properly. (व्यवस्थानः)

He, from His highest position (संस्थानः) will condescend to place you. (स्थानदः) This He will do certainly without doubt. (द्वयः) Is there any precedent for such an assertion? The Sahasranama says "Yes". Did not Dhruva attain a place in सिधुमर by incessant striving? (यवसायः?)

#### (vii) Significance of Narasimha Avatara :

Apart from fulfilling certain terms that are obtained through penance for gaining immortality by Hiranyakasipu, the Narasimha Avatara by presenting *Himself* from an inert pillar, proved beyond doubt that He is Vishnu, i.e., He is omnipresent and all-pervading. The Sahasranama brings home this fact very logically.

In the course of the Sahasranama, you have first नरसिंहवयुः श्रीमान् (21, 22). Skipping over some lines you come across अनिर्देश्यवयुः श्रीमान् the latter standing common for both. Take off the common factor and according to an arithmetical formula नरसिंहवयुः is अनिर्देश्यवयुः whose form and place are undefinable. Again after a little longer excursion you meet अनिर्देश्यवयुः विष्णुः। Applying the same rule, you arrive at

a point that we are driving at that नरसिंहवयुः is विष्णुः, the all-pervading and omnipresent.

In passing, it may be said that in common usage, नरसिंहः is always addressed as लक्ष्मीनरसिंहः perhaps a cue taken from the Sahasranama where the word *Sriman* is attached to Narasimha.

Here is an instance of how methodic, deliberate and exact is the construction of the Sahasranama. नरसिंहवयुः is the 21st word in the serial. अनिर्देश्यवयुः is the 177th and विष्णुः is the 657th. When the figures in each number are added together you get 3, 6, and 9 respectively. Again dividing the resultant numbers with common factor 3 you have 1, 2 and 3 respectively and placing these three words in that order gives you at once the consecutive and the combined meaning that नरसिंहः is अनिर्देश्यविष्णुः

$$21=2+1=3\div 3=1 \text{ नरसिंहवयुः}$$

$$177=1+7+7=15-1+5=6\div 3=2 \text{ अनिर्देश्यवयुः}$$

$$657=6+5+7=18-1+8=9\div 3=3 \text{ विष्णुः}$$

May the reader behold that "नरसिंहवयुः" is the first ऋगुणः form or स्वरूप of Vishnu that we come across in the Sahasranama. This gets pointed significance which establishes beyond any doubt -the word वयुः dispelling the last iota of it-the omnipresent nature of Vishnu.

## (viii) Certain Beautiful Passages:

अपराजितः (716) means unconquered. The words following this explain most beautifully how unconquerable *He* is.

विश्वमूर्तिः महामूर्तिः दीप्तमूर्तिरमूर्तिमान् ।

अनेकमूर्तिरव्यक्तः शतमूर्तिः शताननः ॥

एकः नैकः सर्वः कः किं यत्तत्पद्ममुत्तमम् ।

लोकबन्धुलोकनाथो माधवो भक्तवत्सलः ॥

Who can conquer the Viswamurthi, Mahamurthi, Deepthamurthi (Jnanamurthi) and who has no form? Amurthiman (अमूर्तिमान्). But as manifested *He* has many forms अनेकमूर्तिः though undefinable अव्यक्तः । How is it possible to conquer the one individual एकः who has many forms शतमूर्तिः and many faces शताननः ? From this one एकः many forms नैकः have come out सर्वः । (सृते सर्वमिति सः) Who can conquer *Him* who is the answer for all the questions like 'Who कः, what किं and which यत्? Who can conquer that तत् who has no equal or that who is second to none अनुत्तमपदं? *He* who is friend and Lord of the Universe लोकबन्धुः लोकनाथः and who is the Lord of Lakshmi and Lord of all knowledge माधवः is really unconquerable. Who can ever think of conquering *Him* who is loving and

merciful to *His* devotees भक्तवत्सलः ? The magnificent beauty of this passage loses much of its charm when written and read. Only in absorbing meditation one will feel its grandeur.

## (ix) His Prowess:

In another context, there is the description of *His* Prowess, flowing step by step with an inspiring culmination.

जननो जननमादिः भीमः भीमपराक्रमः ।

आधारनिलयो धाता पुष्पहासः प्रजागरः । (946-953)

*He* being the father of all (जननः) and the root cause of all human beings (जनजन्मादिः) is really powerful. (भीमः) *His* Prowess is wonderful. (भीमपराक्रमः) How so or why so? *He* is the unailing refuge (आधार निलयः) and the real support of all the Universe. (धाता). But is *He* burdened with that? No, *He* is पुष्पहासः *He* is ever-smiling. Does *He* need rest having shouldered this burden? Again No. *He* is प्रजागरः, *He* is ever wakeful and does not need rest like us mortals. What a prowess is *His*? *He* is indeed भीमः भीमपराक्रमः ।

Again *His* valiant prowess is shown in another place in ascending glory.

शूरजनेश्वरः (645)

त्रिलोकमात्रा त्रिलोकेशः केशवः केशिहा हरिः ।

After saying that *He* is the Lord of the valiants शूरजनेश्वरः, *His* prowess is described in an ascending tempo. Who can be more valiant than the Soul or pivot of the three worlds (त्रिलोकमात्रा), the ruler of the three worlds (त्रिलोकेशः), the Creator, Sustainer and the Involver of them (केशवः), the Slayer of the wicked Keshin (केशिहा), and who is capable of destroying all sins (हरिः)?

वर्धनः वर्धमानश्च विविक्तः श्रुतिसागरः (264)

Viewing through modern scientific progress Nature seems to be progressively revealing and expanding itself in so many aspects (वर्धमानः) though Nature remains the same as it is. Basically *He* is ever the same. (विविक्तः) *He* will be ever revealing, thus, and there will be things inexhaustible, to know and hear about. *Him* श्रुतिसागरः ।

अविष्मान् अचितः कुंभः विद्युद्वात्मा विद्योद्यः (633)

मचितः *He* is worshipped by all. Now a doubt will arise how this could be when different people worship seemingly different Gods like Sun, Fire,

Water, Cross, etc. This doubt is cleared by the next word कुंभः । All things are contained in a pot, everything is included in *Him* and thus all salutations go to *Him*. The कुंभः will give one an idea of a junk, a confused collection of things. This picture of a jumble is corrected by the next word विद्युद्वात्मा revealing a pure and orderly state of things.

अधृतः स्वधृतः स्वास्यः प्राग्वंशः वंशवर्धनः (846)

*He* is not supported by anybody अधृतः. *He Himself* supports everybody, स्वधृतः । Is *He* burdened by this weight? No. *He* is स्वास्यः । *He* is ever-smiling. How long has *He* been sustaining the Universe? From time immemorial, ever since its inception प्राग्वंशः । And *He* has been evolving it ever since वंशवर्धनः ।

शब्दातिगः शब्दसहः शिशिरः (913)

*He* is beyond words (शब्दातिगः) transcending speech. If this were to be so, the whole of the Sahasranama would become a waste of breath. So Bhishma hastens to say शब्दसहः । *He* is tolerant to words. Is this tolerance a sort of indifference? No, शिशिरः । *He* is शीतल । *He* is like dew, comforting and pleasing.

## (x) Mammon:

For the worshippers of Mammon, the Sahasranama gives a warning and a good advice. *He* is the giver of wealth. (द्विचिन्ता: 570). Preceding this word there appears a significant word दारुणः saying that *He* is merciless. Whatever this may mean, this word should be considered as a warning that money should be used properly. How this is to be done is also said in another place where immediately following the words रत्नमयः (473) धनेश्वरः there comes धर्मगुरु धर्मकृत् धर्मी an advice quite clear, beyond ambiguity. Wealth should go with Dharma hand in hand.

## (xi) Certain Misconceptions Corrected:

Mere superficial evaluation of certain mighty sayings has given rise to misconceptions.

अपि चेत्सुदुराचारो भजते मां अनन्यभाक् ।

साधुरेव स मन्तव्यः सम्यक् व्यवसितो हि सः ॥

अपवित्रः पवित्रो वा सर्ववस्थां गतोपि वा ।

यः स्मरेत् पुंडरीकाक्षं स ब्राह्मण्यंतरः शुचिः ॥

are such sayings that have been misinterpreted and have misdirected many innocent people.

Similarly in the Sahasranama the words like Sahishnu (सहिष्णुः 565) and Sada Marshee

(सदामर्षी 893) are apt to be misconstrued allowing the aspirant to do anything unhindered.

सहिष्णुः means *He* endures or is tolerant. To understand this word rightly, the following words are to be taken into account. If *He* were to be tolerant under all circumstances the words following गतिसत्तमः and दारुणः would be redundant. That *He* is the refuge or protector of the best गतिसत्तमः and that *He* is merciless दारुणः towards the wrong doer are to be considered with the word सहिष्णुः. Again the following namely सुधर्मं खंडयत्युः potentiate the word दारुणः giving the significance of the cane on the school-master's table.

Likewise सदामर्षी (that *He* is ever forgiving) should be construed. Let it be marked that after the word सहिष्णुः of the previous context appears गतिसत्तमः । Here लोकधिष्ठानं comes after सदामर्षी । गतिसत्तमः and लोकधिष्ठानं almost mean the same. Both talk of the आश्रय or the refuge aspect of *Him*. One says that *He* is the refuge of the best and the other says that *He* is the refuge of the worlds. Here instead of दारुणः you have अद्भुतः. In the case of दारुणः, the meaning was clear to the context. Here something has to be read

into the word अद्भुतः to bring out the real intention. अद्भुतः means wonderful which implies inability to understand or conceive a thing on hand. In other words, there seems to be a catch in the context. It means that सदमर्षी should not be taken at its face value. It should be interpreted as सहिष्णुः has been done because as we have seen, it is placed in an atmosphere akin to सहिष्णुः ।

The word भयपहः (935) is not liable to fall into this category of misinterpretation for in its wake comes the word चतुश्च meaning that *He* is just, rewarding according to the nature of their actions. When it is viewed from another angle through जितमन्युः (934), *He* appears as the redeemer of fear for those who have conquered anger which stands for all the six enemies.

As anger is the most predominant and perceptible, it is singled out amongst them.

(xii) A Practical Inference:

कृतज्ञः कृतिरात्मवान् (82-83)

*He* is the Knower of all the actions done (कृतज्ञः) because *He* is the Soul of *His* creation कृतिरात्मवान्.

तत् सद्वा तदेव अनुश्रविशदिति श्रुतिः ।

There is an inference of practical importance in this saying. Whatever one does, one should put all his heart and soul into it (कृतिः आत्मवान्). One should not be careless and clumsy in his work. Then only one can deserve fulfilment either from within कृतार्थः or from without कृतज्ञः ।

(xiii) Source बीजम् of the Universe:

In the prelude to the Sahasranama, it is said (अमृतांशुर्ब्रह्मो बीजम्) that the source of the moon is the source (बीजम्) of the Sahasranama and by implication the source of the Universe (विश्वं) In Purushasooktha we hear (चंद्रमा मनसोजातः) that the moon is born out of मनसः *His* thought or thought force. So it means that the Universe (विश्वम्) is the manifestation of *His* thought force. This idea is corroborated significantly in the Sahasranama which says विश्वकर्मा (51) मनुः (52) which on translation means that the Creator of the Universe is the Thinker. (मननात् मनुः). It can therefore be safely interpreted that the Universe (विश्वं) is the result of *His* thought force.

#### (xiv) His Processes or Weapons of Destructions:

In Shri Rudra\* it is said (येषाम् अन्नं वातः वर्षः इषवः) that *His* weapons (इषवः) of destruction may be through food (अन्नं), wind (वातः) and rain (वर्षम्). Likewise the Sahasranama, apart from saying सर्वमहरणायुधः individualizes *His* processes of destruction by appending अहः सर्वर्तकः वह्निः बभ्रुलः क्षणीधरः to the word संप्रमर्दनः (231) the Destroyer of all things. The interpretation of संप्रमर्दनः by Sri Adi Sankara is superbly significant and comprises all that are said in Rudra as well as in the Sahasranama. He interprets सम्यक् प्रमर्दयति रुद्रकालाद्याभिः विभूतिभिरिति संप्रमर्दनः। अहः सर्वर्तकः has an elastic interpretation. Literally it means the Sun. As the Sun is the denominator of time कालः (रुद्रकालाद्याभिः) this can be interpreted as natural processes of destruction inherent by age and time factor. Again as the Sun is essentially responsible for elemental influences for Rain (let it be noted that the sun is called रुपिः) अहः सर्वर्तकः stands for वर्षम् quoted from Rudra.

\* This quotation from Shri Rudra was brought to the notice of the author by Shri Sankaracharya of Kamakoti Peetam when he visited him to offer at his feet the first edition of this book.

It is within common comprehension how वह्निः and बभ्रुलः can play the part of destruction through devastating fires and storms.

The destructions caused by the earth-quakes are the influences of क्षणीधरः।

The words immediately following these, i. e., सुप्रसादः प्रसन्नाम्ना emphasize that all these destructive processes are *His* benedictory and loving evolutionary aspects.

#### (xv) Gayathri in the Sahasranama:

Literally the Gayathri is the worship of the Sun God though its significance is deeper, wider, and cosmic. All the implications of the Gayathri are crowded together in the consecutive narration on the Sun in the Sahasranama.

विहायसगतिः ज्योतिः सुरुचिः हुतशुक् विभुः।

रविः त्रिरोचनः सूर्यः सविता रविलोचनः (876-885)

Here विहायसगतिः may be taken for असौ आदित्यः ब्रह्म.

The key words in the Gayathri are सविदुः and धियो यो नः प्रचोदयात्। सविदुः means the Creator (प्रसवनात् सवितेति अभिधीयते). All things have sprung out of *Him*. The second group of words धियो यो नः प्रचोदयात् (who impels our intellect)



can be compressed in the word सूर्यः, whose etymology is सुवति-भेरु the impeller. Now, you will find the narrative chain deal on the Sun God having these key words सूर्यः and सविता coupled together in proper order of the Gayathri यः नः धियः प्रचोदयात् (सूर्यः) तत् सवितुः वरेण्यं भर्गो देवस्य धीमहि (=सविता) giving you in essence the perspective of the Gayathri. The other links in the chain are to be taken as explaining the भर्गः portion of the Gayathri, as beautiful (सुहृदि) enjoyer of sacrificial oblations (हुतभुक्), all pervading (विभुः) enjoyer of all Rasas and tastes (विरोचनः) and witness of all our actions (रविलोचनः)

#### (xvi) Prominence to the Sun God:

For Saura upasakas i.e., for those who worship the Sun, the Sahasranama serves as a high authority. Besides what is elaborately said in connexion with the Gayathri, we have बृहद् भानुः आदिदेवः meaning that the great Sun is the first God, गमस्तिमेभिः सत्त्वस्थः (499) आदित्यः ज्योतिषादित्यः (563-564) and कविः (889) etc.

Again the most important point of the Sahasranama the बीजं बीजशब्दः (the rootword or pivot of the Sahasranama) is अमृतांशुर्देवः who is

none else than the Sun as said in the body of the Sahasranama अमृतांशुर्देवो भानुः (284). For, it is from the Sun that the moon derives his light or brightness as the present day science proves. Thus the Sahasranama gives much prominence to Sun God.

#### (xvii) Correct Pronunciation and Mantra:

स्योऽक्षरः संज्ञः (280)

The coupling of these words has a definite purpose of proclaiming a great truth. Now I am entering into a debatable point and bringing a hornet's nest about my ears. But my earnestness urges me to discuss the question. *He* is the only one who can pronounce words correctly and none else. Though this is true of all words, we shall specially devote ourselves to the pronunciation of 'संज्ञः', the word on hand. *He* is the only one who can pronounce the संज्ञः correctly, and none else, *unless one is He himself*, a concept difficult to be appreciated by an ordinary devotee, in the average state of evolution.

It is common knowledge to find Vedas being recited with different intonations. The North Indian Brahmin's recitation is at variance with  
V. 5

the South Indian Brahmin's, an Andhra reciting in a third way. Who can vouchsafe whose is correct? Only *He*, the capital *He*, can vouchsafe.

This argument may give rise to an impression that the Manthras are impossible of correct pronunciation and hence are ineffective and this idea may induce one not to recite Manthra at all. But on the contrary, the Sahasranama impresses that the idea (मन्त्र) behind the Manthra is more important than the letters of the Manthra. An illustration will bring home this fact. After all *He* is our mother and we are *His* children. (उत्पत्तीति मातरः). A child approaches its mother for something, say, an orange fruit. In its lips it mumbles Aanj instead of orange. The mother does not refuse the request on the score that the child has not uttered the word correctly. Mother knows Aanj is orange and takes a peculiar pleasure in hearing such tender lips and even encourages the child to repeat them for her own pleasure. This is a lesson for those who plead for the abandonment of Sandhya saying that they have no knowledge of Sanskrit much less of its grammar and they are apt to mispronounce the Manthras. For such, on the authority of the Sahasranama, this is an appeal to study and to

know the meaning and the implications of Sandhya and practise it as correctly as possible with humility and love as a child would approach its mother, invoking the Omniscient—“हे सृष्टिर्ज्ञ हे मन्त्र. I am ignorant. Kindly guide me.”

After all, the मन्त्र, मन्त्र, the mind is more important than the words. This point is stressed in the most emphatic way in the Sahasranama. The मन्त्र, the root of the Sahasranama is ऋत्वि-रूद्रवः that is the source of the moon. Purusha-sooktha says ऋत्विम मनसो ज्ञातः १ It is out of मनस or mind of Adipurusha, the moon has sprung. So it is the मनस or the mind that is the मन्त्र or the root of the Sahasranama which in turn means of विज्ञा of everything. The most important and guiding thing in an action is the मन्त्र or the intention behind it. The medical man's needle-prick though looks cruel is really humane as the intention behind it is good. Thus the मन्त्र the Manas, the mind is the root and the branch, the source and development of the Sahasranama.

Let not anybody conclude that this argument is meant to minimise the importance of correct pronunciation. What is sought to be driven home is that मन्त्र should be given more weight than the pronunciation.

## (xviii) God's Grace:

God's grace is a much-disputed question which the Sahasranama settles most admirably—  
 वृषभाक्षः वृषप्रियः । His eyes pour out or shower  
 Dharma वृषभाक्षः and He delights in Dharma.  
 वृषप्रियः His loving grace falls only on those who  
 are the lovers of Dharma, i.e., who are on the  
 path of Dharma.

The occurrence of the word स्तवप्रियः (680) in the Sahasranama is likely to make some devotees believe that God will be more pleased with praises and would shower on them bounties. This idea is not correct, because God is not pleased with mere praises devoid of Dharma or right conduct. This is seen from the series of words beginning with स्तव्यः स्तवप्रियः etc., being crowned with the word रणप्रियः meaning that He is pleased with रण or war, that often times happens to be exhibition of hatred, the opposite of praise.

स्तव्यः स्तवप्रियः ... .. रणप्रियः (679-684)  
 Here स्तवप्रियः and रणप्रियः represent His इन्द्रातीत nature. Now the significance is crystal clear why वृषभाक्षः is prefixed to वृषप्रियः and not to स्तवप्रियः

## (xix) Authority for Manthra Devata:

For every Manthra there is a particular देवता । For example अषः is the देवता of अपोहिष्टा मंत्रः । Similarly देवता of गायत्री is सविता. Here it looks quite rational that the particular Devata is worshipped or described in that particular Manthra. But in सूर्यश्चेति मंत्र there is some difficulty in appreciating the particular Devata of that Manthra. For, the Manthra, unlike others has four Devathas—सूर्यः, मा मय्युः, मन्युपतयः and रात्रिः । Here रात्रिः or अहः is to be taken as कालः Devatha. सूर्यः means impeller as already described under the Gayathri. As the मंत्रः deals with मन्युः (anger) it is quite reasonable to have मा मन्युः and मन्युपतयः as the Devathas of this Manthra. The difficulty arises with the कालदेवता (रात्रिः and अहः) as being appointed for a Manthra that is devoted to sins and their eradication. Now it will be seen how the Sahasranama solves this problem with ease and absolute satisfaction.

अहः संवत्सरः व्यालः प्रत्ययः सर्वदर्शनः । (94)

Here अहः संवत्सरः stand for कालः which is व्यालः that is difficult to be comprehended (serpent व्यालः being very slippery by nature cannot be caught); प्रत्ययः means मञ्जान , i.e., consciousness.

This प्रत्ययः idea is augmented by the next word सर्वदर्शनः, — the All-seeing, the witness of all things. In short, कालः is the knower and the witness of all our actions including our परकर्म । So for a sinner, the कालः is the right person to be approached for his redemption. Again in another place the same idea is repeated as ऋतुः सुदर्शनः कालः परमेष्ठी परिग्रहः उग्रः संवत्सरः । (422)

In the previous context you have सर्वदर्शनः; in the present you have सुदर्शनः there अहः संवत्सरः here ऋतुः कालः and the same संवत्सरः । Thus it is again emphasized that कालः is the real seer, (सुदर्शनः), the witness. He is परमेष्ठी occupying the highest position, to see things through. Sri Shankara identifies परमेष्ठी with Jeevathma. In the last context, कालः is said to be प्रत्ययः — consciousness, here as Jeevathma. Though they mean different, they connote almost the same idea. Here कालः is said to be परिग्रहः — the receiver. He is the receiver of our (कर्म) actions and in return he gives us the फल according to our Karma whether good or bad. Now it is quite evident how rational it is for a sinner to approach कालः for his redemption. It is therefore quite befitting that रात्रिः and अहः are the proper Devathas for the सूर्यश्चेति मंत्र । Again one will note that next

to the word परिग्रहः । the Sahasranama says उग्रः संवत्सरः । संवत्सरः is nothing but कालः and उग्रः is nothing but मृत्युः । The whole set of Devathas of this Mantra is found crowded together in this particular portion of the Sahasranama which once for all establishes most logically the respective Devathas for this सूर्यश्चेति मंत्रः ।

(xx) The Principle and the Reality:

तत्त्वम् ।

(963)

This is epitomised in two slokas of the फलश्रुतिः ।

श्चिन्त्याणि मनो बुद्धिः सत्त्वं तेजो बलं धृतिः ।

वासुदेवात्मकानि आहुः क्षेत्रं क्षेत्रज्ञ एव च ॥

एको विष्णुः महद्भूतं पृथक् भूतानि अनेकशः ।

त्रीन् लोकान् व्याप्य भूतात्मा मुंक्ते विश्वमुक् अव्ययः ॥

Though these two slokas are literally different, they proclaim the same truth.

In the Sahasranama the Truth, the Reality, the तत्त्वं is brought out in a most impressive way.

प्रमाणं प्राणनिलयः प्राणभृत् प्राणजीविनः तत्त्वं । (963)  
Pramanam means authority. What now follows this word Pramanam i.e., प्राणनिलयः प्राणभृत् प्राणजीविनः is authoritative and is the Reality, the तत्त्वं ।

By प्राणनिलयः, we mean that *He* resides in every being or in every Athma. In another place the same idea echoes as सर्वसुनिलयः (710). Where does *He* reside? Which is *His* house? Where can we surely find *Him*? Such questions are answered by this word सर्वसुनिलयः। प्राणसूत्र means sustainer of every being or every Athma. प्राणजीवनः means that *He* is the life itself or Jeevathma. To give stress to the idea that follows, i.e., to the idea of तत्त्वं almost the same point is repeated again and again in these three words. Thus the Sahasranama declares that the greatest realization of Godliness, Truth, Satyam, is the conviction (Tatwam - तत्त्वं) that *He* resides in every being. Such a conviction should enable the aspirant to see God in every being, and he, the aspirant, being included in the latter term, should be able to see himself, his own self in every other being.

यो मां पश्यति सर्वत्र सर्वं च मयि पश्यति । (Geetha)

(xxi) Sookshma सूक्ष्मः—Subtle Essence of the Sahasranama:

All said and done, the whole of the practical philosophy is summarised in the sentence found in the फलश्रुतिः—

सर्वगिम्मानां आचारः प्रथमं परिवर्त्यते ।

आचारप्रभवो धर्मः .... .... ॥

The same saying is crystallized in the Sahasranama in its peculiar and emphatic way as सुव्रतः सुसुखः सूक्ष्मः (457). The सूक्ष्मः the subtle essence of the Sahasranama is that God will be सुसुखः or happy or pleased with सुव्रतः—with one in righteous conduct. The same idea is repeated in another place as सत्यः धर्मोपपाद्य अग्निमायः (870 - 871). The opinion अग्निमायः of God, the opinion of the Sahasranama is that one's goal (प्रत्यय) should be Satya सत्यः and Dharma धर्मः—truth and righteousness. The same truth is dinned in another place as

सुलभः सुव्रतः सिद्धः शत्रुजित् शत्रुतापनः ।

न्यग्रोधः उदुम्बरः अश्वत्थः चाणूरंधनिषूदनः ॥

(817-825)

*He* is easy of approach or easily attainable सुलभः to सुव्रतः,—to those who are of righteous conduct. For such, *He* is ready to help (सिद्धः). *He* will banish all their enemies शत्रुजित् शत्रुतापनः । But, does *He* expect any reward for such benediction? No. Like न्यग्रोधः like a tree—*He* will help without expecting any reward and *His* support will be firm like that of a tree. For a Suvrathah

what will be the amount of His help? It is in abundance beyond the skies (उडुवरः). The following word अत्रः proclaims that all these can be attained even while in संसार !

ऊर्ध्वमूले अत्रः साव अक्षयं प्राहुः अव्ययम् । (Geetha)

The साधुः stands here for अमयप्रदानं vouchsafing His protection for सुवतः ।

Righteous conduct is repeatedly stressed in the Sahasranama as सत्कृतिः सत्ता (760-761). His existence is in right conduct सत्कृतिः or in other words only the virtuous can perceive or understand the existence of God.

Another instance or pointer to righteousness is ऊर्ध्वः सत्पथाचारः (955). Only those in the righteous path can attain a higher status which in religious parlance means ज्ञान, आनन्द — wisdom or bliss.

In fine, the सत्कृतः of the Sahasranama is that the seeker's goal is reached by righteousness, virtue (सत्यः and धर्मः).

(xxii) Sahasranama — the End:

The Sahasranama and Geetha end identically. Here Bhishma had copied Krishna.

सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज ।  
अहं त्वा सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः ॥  
is the Geetha's crowning sloka.

To understand the true significance of this much misconstrued saying of Krishna, one should first bring to one's mind that the statement is a conversational one between two friends.

सखेति मत्वा प्रसन्नं यदुक्तं हे कृष्ण हे यादव हे सखेति ।  
अजानता महिमानं तवेदं मया प्रमादात् प्रणयेन वापि ॥

So, some amount of friendly casualness has to be read into this sloka. When Krishna says सर्वधर्मान् परित्यज्य abandon all Dharma, He does not actually mean that, but He means to stress on the second point of मामेकं शरणं ब्रज, which says "surrender to Me and follow what I say." Ordinarily शरणं is physically expressed in falling at the feet. But the real significance of शरणं is that one is determined to follow the footsteps of one at whose feet one has surrendered. So Krishna says "Don't care what Dharma is but follow what I say and I will pardon all your sins." Now let us ponder over what He has said. He has preached nothing except Dharma. So what Krishna has annulled in one statement, He

has restored in another. Here it should be noted that the thing which is asked to be accepted and also rejected are both of the same spiritual value. What is thrown overboard is immediately replaced in a different form.

Now we will see how Sahasranama concludes in the same manner.

देवकीनन्दनः सद्यः क्षितीशः पापनाशनः ।

शंखभृत् नन्दकी चक्री शार्ङ्गधन्वा गदाधरः ।

रथाङ्गपाणिर्क्षोभ्यः सर्वग्रहरणायुधः ॥

is the culmination of the Sahasranama.

The son of Devaki, Krishna, the Lord of the Geetha, is brought to the scene followed by the words

सद्यः क्षितीशः पापनाशनः ।

Srashta means the Creator. *He* is the Creator and thereby the Preraka—प्रेरक । So long as we have a conviction that all the things in the world are caused by *His* direction, sins will not affect us, because we don't have a feeling that we are doing. So long as we have a conviction that we are doing a thing due to *His* Prerana and we are only *His* instruments, sins will not affect us, for we have no ego or feeling of *अहं* in us.

This philosophy is akin to the one that is implied in कर्मण्येव अधिकारः ते—of the Geetha.

The next word क्षितीशः is equally significant. Kshiteesa means King. *He* is your king and as a corollary you become *His* subject. A subject is bound to obey what the King commands. Here it is significant to note that Sri Sankara has interpreted क्षितीशः as Sri Rama. So the Sahasranama says that Rama is your Lord. Follow the path which Rama has <sup>traced</sup> ~~tread~~. Let the Ramayana—रामस्य अग्रज—be your guide and you will have no sins. Rama is Satya Parakramah (सत्यपरक्रमः). Follow Satya and Dharma and you will have no sins. Now it is crystal clear how the word पापनाशनः stands for सर्वपापेभ्यो मोक्षयिष्यामि of the Geetha.

Now it will be seen that the words following पापनाशनः represent the sense of the expression मा शुचः of Krishna.

शङ्खभृत् नन्दकी चक्री शार्ङ्गधन्वा गदाधरः ।

रथाङ्गपाणिर्क्षोभ्यः सर्वग्रहरणायुधः ॥

This is an exhibition of the weapons handled by the unconquerable अक्षोभ्यः. And finally, the word सर्वग्रहरणायुधः proclaims that *He* is having all weapons to meet every contingency. A medical



man's show case in his consulting room assures the visitor the capacity of the doctor to deal with the exigencies of the sickman. In like manner, the show of the weapons by the *ashvini* represents to the devotee as has already been indicated in an earlier chapter, *His* assuaging hand of benevolence; the *ashvini*!

So, the Sahasranama ends by saying "Come to me, Ye seeker. Follow the righteous path. And if anything untoward meets thee in the path, know thou that I am सर्वदुर्गुणः । I will save thee. Grieve not. मा शुचः ।"

### (xxiii) Worship of God:

The worship of God as usually understood and practised consists of waving of incense and light with suitable psalms and songs before an image of God or something in representation of God like Saligrama (सलिग्राम) etc. This is the worship of one form of God that has the weight of tradition behind it and its own significance. But we must be able to worship God in all *His* forms as depicted in the Sahasranama. This can be accomplished if we could just bestow some attention to the significance of each name or form. Feeding the needy animal or human

will amount to the worship of *अन्न* and *पशुः* । Callous waste of food indulged in feasts and dinners and gluttony should be deemed as desecration of *अन्न*. Good table manners are the rites of this worship. The cook being in reality the *कर्तृ* (378) of *अन्न* and *पशुः* he deserves all worship in the form of respect and consideration. The kitchen-man should not be neglected as the least person in the household as is being done in modern social order. The kitchen is entitled for all the care and cleanliness of a pooja room.

Mahaswanah or Sughoshah (महास्वन्नः or *स्वन्नः* 458) is worshipped by always using soft, kindly and loving words in our conversation. Idle talk and gossip will be nothing but polluting the ever-watchful *सुवचनः कालः* (418)

Further illustration in this vein over other names in the Sahasranama would form a subject by itself which is not the scope of this theme. The long and short of worship of the Viswathma or Viswam, the first and the running word of the Sahasranama comprises noble thoughts, loving words and virtuous deeds.

(Here the extracts from the 2nd edition of the book end.)

## RAMA'S PLACE IN VISHNU SAHASRANAMA

1

Sri Rama's original place in the Vishnu-sahasranama is at

रामः विरामः विरजः मार्गः नेयो नयोऽनयः ।

वीरः शक्तिमतां श्रेष्ठः धर्मो धर्मविदुत्तमः ॥

Bhishma's line of approach to Rama is that shown by Valmiki who presented Rama to the world. Among Avatars, that of Rama's is unique. His devotees are not only human beings but also animals. Since the word is analysed as रमयतीति रामः. He cannot be exclusively pleasing to human beings alone. He has been a centre of attraction for animals, both celestial like Jatayu, and terrestrial like Jambavan and vanaras. Sri SLankara had this vision of Rama when he interpreted the next word विरामः as विरामो अवसानं प्राणिनां अस्मिन् इति । The word मार्गः speaks for the very word of Ramayana रामस्य अयन । The words वीरः शक्तिमतां श्रेष्ठः धर्मः धर्मविदुत्तमः are meant to cut the wagging tongue that waxes over the Vali's episode. Was it due to lack of valour that Rama shot him taking cover behind the trees? No. He

is वीरः शक्तिमतां श्रेष्ठः । Was it due to ignorance of the rules of conduct युद्धधर्मः? No. He is धर्मविदुत्तमः । Nay, He is धर्मः Himself. How then is the killing justified? It is justified by Himself. Let it be known that He is अनयः There is none to govern Him. You and I are under His mercy नेयः नयः ।

Rama being विग्रहवान् धर्मः the aspirant is driven towards Dharma and the fruit of action is immediate for the devotees of Rama. So wherever Rama's name is found in the Sahasranama without exception, the फलश्रुति immediately follows. In the instance the फलश्रुति is on either side of the delineation on Rama. Subheshanah शुभेक्षणः and Vaikuntah वैकुण्ठः bracket the delineation. Bhishma announces Rama with a trumpet blare enshrined in the word शुभेक्षणः which threw Sri Shankara to a flight of eloquence, namely

ईक्षणं दर्शनं यस्य शुभं शुभकरम्,

मुमुक्षूणां मोक्षदम्,

भोगार्थिनां भोगदम्,

सर्वसंदेहविच्छेदकारणं,

पापिनां पावनं,

हृदयप्रथेः विच्छेदकरं,

v. 7

सर्वकर्मणां क्षणम्,  
अविद्यायाश्च निर्वर्तकं सः शुभेक्षणः ॥

The वैकुण्ठः at the other extremity shows the final reach of the Rama Bhaktha justifying सुमुख्यां मोक्षदम् ।

## ii

Bhishma's presentation of Rama is methodical. Rama is introduced to the reciter of the Sahasranama in *His* original manifestation as seen in the Ramayana connecting *Him* to Narayana.

स हि देवैः उदीर्णस्य रावणस्य कर्चार्थिभिः ।

अर्थितो मानुषे लोके जज्ञे विष्णुः सनातनः ॥ (Ra. 2-1-7)

The link between the Sahasranama and Srimad Ramayana is

महेष्वासो महीमर्ता श्रीनिवासः सतां गतिः । (181)

The word महेष्वासः is taken from Narada's reply to Valmiki at the opening of the Ramayana. Now Bhishma opens the gates of the Sahasranama for Sri Rama to enter and calls *Him* महेष्वासः ।

महोरस्को महेष्वासो गूढजनुः अरिदमः ।

आजानुबाहुः सुशिराः सुललाटः सुविक्रमः ॥ (B. K. 1-10)

The महेष्वासः is घनुर्धरः of the Geetacharya who says रामः शस्त्रधृतां ब्रह्मम् (B. G. 10-3)

महीमर्ता is Rama who is the only ruler of the earth amongst the Avatharas. As Seetha Devi goes by the name of महीजा, the महीमर्ता has the ring of the word Seetarama. The next word श्रीनिवासः connects Rama to the Moolarupa. (यस्य ब्रह्मस्यस्यगणिनी श्रीः ब्रह्मति सः श्रीनिवासः) The फलश्रुति as indicated is contained in the word सतां गतिः — सतां वैदिकानां साधूनां पुरुषार्थसाधनमालिङ्गेषु सतां गतिः ।

This Sri Shankara's interpretation of the word which we have taken as the first फलश्रुति has to be recalled when the फलश्रुति is again mentioned at the last appearance of Rama in the Sahasranama for comparison and identification.\*

\* Almost the whole gamut of idea contained in

परित्राणाय साधूनां विनाशाय च दुष्कृतम् ।

धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ (B. G. 4-8)

is enshrined amongst these four words. परित्राणाय साधूनां is crystalized in सतां गतिः and विनाशाय च दुष्कृतां is frozen in महेष्वासः । The Lord श्रीनिवासः as महीमर्ता here धर्मसंस्थापनार्थाय संभवति ।

## वरदः वायुवाहनः

When Rama appears for the second time or may I say first time if I would assign the previous appearance to the start and descent of the Avathar, *He* appears with Anjaneya as वयुवाहनः (331). So that there may not be any doubt that वायुवाहनः is none else than Sri Rama who was borne by Anjaneya while giving battle to Kavana, वयुर्धरः वयुर्वेदः appear when this वायुवाहनः makes *His* second appearance in the Sahasranama (856). Bhishma does not want to present Sri Rama divorced from Anjaneya when he brings *Him* on the stage of the Sahasranama. The वायुवाहनः is the crisp expression of mouthful saying of

यत् यत् खुनायकीर्तने तत्र तत्र कृतमस्तकाञ्जलिम् ।

बाष्पवारिपरिपूर्णलोचनं मारुतिं नमत राक्षसांतकम् ॥

Here the फलश्रुति is वरदः ।

## कपीन्द्रः

When Sri Rama comes next as कपीन्द्रः (501). The वरदः gets expanded and explained as मूरिदक्षिणः and वायुवाहनः gets cleared and emphasized

## सुधन्वा

in कपीन्द्रः । The word मूरिदक्षिणः is the फलश्रुति in the instance.

The subsequent appearance of Sri Rama is with Parasu Rama. Because they are coevals Bhishma thought fit to put them together.

## गतिसत्तमः

सुधन्वा खण्डपरशुः दारुणः द्रविणप्रदः ।

Here the Sahasranama tries to show the difference between दारुणधिराम and जामदग्नि राम । The latter is दारुणः and the former is गतिसत्तमः ।

Let it be noted that the word सत्तां गतिः that accompanied महेष्वासः at Rama's first appearance has almost doubled itself here in the form of गतिसत्तमः which in turn has सुधन्वा the counterpart of महेष्वासः by its side.

In order to avoid any confusion in approximating the respective role of Sri Rama and Parasurama in the dispensation of Dharma, either गतिसत्तमः or दारुणः is not placed between सुधन्वा and खण्डपरशुः but they are placed athwart. Thus गतिसत्तमः becomes exclusively of Rama and दारुणः distinctively of Parasurama.

Since finally Parasurama merges himself spiritually with Kodandarama, the फलश्रुति appears after the delineation of Parasurama in the name of द्रविणप्रदः. Again Rama and Parasurama संयोग gets heightened by the appearance of फलश्रुति on either end, गतिस्सत्तमः on the left and द्रविणप्रदः on the right, speaking for the spiritual and secular import respectively.

vi

भृशयः

When Sri Rama appears as भृशयः (628), Valmiki's distress on an identical occasion is revealed. A peasant being a Bhooshaya is but natural and often inescapable. But a valiant price भूषणो भृतिः lying on bare ground is अनुचित ।

दशरथदृष्टपसूनुसत्तमाभ्यां तृणशयने अनुचिते ।

( B. K. 22-24 )

Here the फलश्रुति following भृशयः who is never the less विशोकः is शोकनाशनः ।

vii

कः

When Rama comes on the scene in the form of कः (828) He answers the question of Valmiki addressed to Narada as

कोऽवस्मिन् संप्रतं लोके ... ?

as well as that of Dharmaputhra put to Bhishma को धर्मः सर्वधर्माणां भवतः परमो मतः । ( B. K. 1-2 ) Treading the Rama's path ( रामस्य अयन ) is the greatest Dharma.

viii

किं

Again the next word किं (729) also stands for Rama. Here he happens to answer the next question of Dharmaputhra namely

किं जपन् मुच्यते जन्तुः जन्मसंसारबंधनात् ।

It was Rama who gave salvation as already referred to in relation to the word विरामः to जंतुः, i.e., birds and animals like Jatayu, Jambavan and a host of vanaras.

The फलश्रुति for these manifestations of Sri Rama is not deliberately mentioned by Bhishma because they themselves form the answers to the questions involved in them. The फलश्रुति is hidden in either. Here is an instance where question and answer are entwined. Here is an unique example that could be seen only in the Vishnu Sahasranama — an example of द्वंद्व expressed in one word, This is a dialogue in monologue.

धनुर्धरः धनुर्वेदः ... सत्यधर्मपरायणः (856-858)

When Bhishma brings Rama in the form of वायुवाहनः again Rama appears in his pristine image in all fullness culminating in fourfold shades of excellence.

सत्त्ववान् सात्त्विकः सत्यः सत्यधर्मपरायणः ।

The word सत्त्व appears four times in various combinations high-lighting Sri Rama. So that there may not be any doubt that Sri Rama is embedded in the words धनुर्धरः धनुर्वेदः Sri Sankara says with an emphasis of स एव thus श्रीमान् रामः—  
स एव सागराधिः ।

The फलश्रुति appears here in all dimensions in the word अभिप्रायः which Sri Shankara interprets as अभिप्रेयते ब्रह्मवर्धकाक्षिभिः । Sri Rama's generosity is full blown towards the attainment of Dharma, Artha, Kama and Moksha. Now as indicated earlier let the opening context be recalled, namely वैदिकानां साधूनां पुरुषार्थसाधनप्राप्तिहेतुः when Sri Rama appeared for the first time with word सतां गतिः

Having thus urged the devotee to approach Sri Rama for Purusharthas the Sahasranama continues to say प्रियार्हः बर्हः assuring him that Sri Rama is worthy of such a trust and affection. The last words in the context प्रियकृत् प्रीतिवर्धनः show the very best of Sri Rama. *He* not only bestows on the seeker all the desires (प्रियकृत्) but *He* takes the responsibility of keeping the seeker steadfast in his love towards *Him* and of instilling in the aspirant unceasing devotion प्रीतिवर्धनः । In other words if one chooses to seek Sri Rama on the मन्दकिशोरन्याय, he continues to remain a Rama Bhakta on the मार्जलकिशोरन्याय where it becomes Sri Rama's avowed responsibility to hold the devotee to *His* bosom.

If such a devotee were to ask as to where he shall go to meet Sri Rama, whether he shall go to Ayodhya or to the banks of Sarayu or to the Ashrama of Bharadwaja, the Vishnu Sahasranama hastens to say विहायसगतिः *His* place is विहायस namely हृदयाकाश । *He* is ध्यानगम्य । *He* can be reached through all etherial ramifications of one's devotional heart. *He* has made *Himself* so easy of approach सुलभः । \*

\*Extending the context to another place in the Sahasranama where it is said सर्वज्ञः सर्वज्ञेमुखः सुखः सुखतः (816).

That is verily the रमयतीति रामः that one meets in the Sahasranama in all grandeur.

x

क्षितीशः  
(991)

$$(9 + 9 + 1 = 19; 1 + 9 = 10; 1 + 0 = 1)$$

The last appearance of Sri Rama in the Sahasranama is in fact the last word of the Sahasranama namely क्षितीशः (991). Sri Shankara says क्षितेः भूमेः ईशः क्षितीशः दशरथात्मजः Here पापनाशनः is the final फलश्रुति of Rama Nama. Since the words tailing off from क्षितीशः form the फलश्रुति and अमयवचन namely पापनाशनः ... ... सर्वप्रहरणायुधः this word क्षितीशः is the crowning word of the Vishnu Sahasranama.

Thus Sri Rama is found to be the very spring and start of the Sahasranama in the form of कः and किं and the very summit of it in the form of क्षितीशः ।

According to Sri Sankara the सुवतः (455) is none else than Sri Rama in the most अमय repose-सकृदेव प्रपन्नाय तवास्मीति च याचते । अमयं सर्वभूतेभ्यो ददामि एतत् त्वत्तं मम (Y-18-34)

Sri Rama need not be searched for here and there. He is सर्वतोमुखः He is everywhere.

Finally if one were to conclude that Sri Rama is the ruling figure in the Sahasranama he would bring to his support the testimony of Parameswara who addressing His spouse, had sung accenting repeatedly on Sri Rama.

श्रीराम राम रामेति स्मे रामे मनोरसे ।  
सहस्रनामतस्तुल्यं रामनाम व्रतने ॥

2

## VYASA IN SAHASRANAMA

व्यासाय त्रिष्णुरूपाय व्यासरूपाय विष्णवे ।  
नमो वै ब्रह्मनिधये वासिष्ठाय नमो नमः ।

Is this equation a fertile brain's imagination or has it any authenticity? Or whether hero-worshipping of Vyasa has reached a climax here? Since Vishnu is in the equation, the Vishnu Sahasranama should be able to testify to the correctness or otherwise of Vyasa being the analogue of Vishnu. The sloka has the sanction of the Vishnu Sahasranama. In fact the Sloka has gathered its material from the Vishnu Sahasranama.

Vyasa's original name is Krishna because of his dark complexion. Other names, namely



Dwaipayana and Badarayana, are derived after his birth in an island and his sojourn in Badari respectively. And Vyasa he is because he analysed the Vedas. (व्यस् त्विदं विद्वत्, विद्वत्स व्यसः)  
व्यसः त्विदं विद्वत् इति स्मृतः)

Krishna occurs at two places अग्रहः शततः कृष्णः लोहितः and वेद्यः स्वांगः अजितः कृष्णः। In either place the associated words do not give any glimpse of the presence of Vyasa in the word Krishna. Vyasa's place in the Vishnu Sahasranama is unambiguous at दिवस्पृक् सर्वदृक् व्यासः वाचस्पतिः अयोनिजः त्रिसामा सामगः साम (571-573) Here is the frontispiece of the Vishnu Sahasranama where the reader turns for the author's name Within the compass of these eight words, Vyasa, the author, rather the compiler of the Vishnu Sahasranama, has chosen to place himself. While placing himself, he was careful to have the best of the neighbours. As the Vishnu Sahasranama has to deal with all the aspects of the earth and heaven, having chosen at the outset to talk on *Viswam*, on तद्वत् and स्वविद्गः and on अर्थः and अन्तर्धः, it makes no difference between the common man and the elite. It talks as much on the human level as at the celestial. Any man while settling at a place look first for his own

comforts and pleasure. Even so Vyasa while taking his residence in the world of the Vishnu Sahasranama, as any other human being would do, allowed his interest to have a large play. He chose the central place of the Vishnu Sahasranama, the हृदयम् as the reader would be presently shown. Here the reader should not think that the writer is saying anything derogatory against the Great Sage Vyasa. Vyasa here only participates in his role to spotlight the natural human foibles.

Now we will see who are the neighbours of Vyasa. दिवस्पृक् is one whose reaches are sky limits. He is fathomless as skies. The दिवस्पृक् is the half expression of the whole,—it is one half of a Dwandwa. The other half, if one could coin, is भूपृक् or अधःस्पृक् Divorced from the context, the दिवस्पृक् and भूपृक् would together form one whole. But the intention of Vyasa is to have only दिवस्पृक् at this place because he being the गुरुः the teacher as the reader will soon come to know, his intention is to take the aspirant not earthward but skyward—not to bind him to mundane afflictions but to raise him towards spiritual affluences. Being pushed by इदं विमर्शः in the rear, I say affluences.

सर्वदेवः *He* is all-seeing and all-knowing—omniscient and therefore omnipresent. The सर्वदेवः has appeared once before as the close associate of सिंहः (199) (अमृत्युः सर्वदेवः सिंहः). The सिंहः here stands for नरसिंहः on the analogy of सत्ययामा shortened to यामा (Sri Shankara:—नृशब्दलोपेन “सत्ययामा यामा” इतिवत् सिंहः). Narasimha is the form that established the pervasiveness of the Lord (विष्णुः) by appearing himself in an inanimate object of a pillar. Vyasa by inviting सर्वदेवः to remain with him has made his position as विष्णुः doubtless, and that he himself is omniscient and omnipresent. It is here now the equation between Vyasa and Vishnu gets settled.

### VYASA—THE TEACHER

वाचस्पतिः—This word that was associated with गुरुः earlier (गुरुः गुरुतमो याम ... वाचस्पतिः उदारधीः (216) now comes here to raise Vyasa to the position of a teacher. Who is Vyasa other than a teacher of teachers? शुकतातं तपोनिधिम् । And who else than वाचः विद्यायाः पतिः can analyse and divide the Vedas? That he had divided the Vedas is confirmed by his followers that sing the song of the Vedas— त्रिसामा सामगः साम ।

The Vedas and Veda Vyasa are inseparables. So when Vedas were delineated earlier as वेदः वेदवित् ... वेदवित् कविः (127-132) Vyasa appears as कविः who by common consent is वाचस्पतिः । It is worthwhile to note Sri Shankara's intention when he says कान्तदर्शी कविः सर्वदेवः for कविः । It seems that it is the deliberate intention of Sri Shankara that this वेदवित् (सर्वदेवः) कविः should be linked with and traced to सर्वदेवः व्यासः so that Vyasa wherever found in the Vishnu Sahasranama should not remain divorced from the Vedas.

The quality of a teacher is known by the exemplary way in which he instructs. The illustration that Vyasa gives here to bring home a complex idea contained in the word अयोनिजः is masterly. To say अयोनिजत्वम् of the various incarnations of the Lord and of Vyasa himself, all being anthropomorphic, is rather untenable. So having said अयोनिजः the Vachaspathi continues to say त्रिसामा सामगः साम । Any stretch of imagination will not attribute योनिज concept to the Vedas, which have been proclaimed अपौरुषेय । There cannot be a better example than the Vedas for the अयोनिजः concept.

Again the reciters of the Vishnu Sahasranama will remember that in the prelude it is said त्रिसत्ता सामगः सामेति हृदयम् । Here is the central point, the commanding position where Vyasa is seated to tell the greatest and the subtlest truth as to whether one is really योजिज् or अयोनिज् । Here हृदयम् has to be taken for मनस् । And then it comes to say that the whole evolution, the universe, is the result of *His* मनस् संकल्प । The idea is enshrined already in the expression विश्वकर्म मनुः The योजिज् speaks for the sex cycle which is a fool-proof creative process devised and evolved by *Him*. The योजिज् aspect is the concern of the प्रकृति and it is the स्वभाव of the प्रकृति । The Athma is out of the योजिज् cycle. The real cause of birth and re-birth is his own Karma as a result of his हृदय or मनस् संकल्प । This idea is again explained in the Vishnu Sahasranama at its end in a more explicit way where it says आत्मयोनिः स्वयंजातः वैश्वानः \* सामगायतः । Let the reader try to identify अयोनिजः with आत्मयोनिः स्वयंजातः and त्रिसत्ता सामगः साम with सामगायतः ।

\* वैश्वानः is a digger. The man digs for his food, digs for his fortune and finally digs for his grave that takes him to hell or heaven.

Thus अयसः occupies a very important and enlightening place in the Vishnu Sahasranama.

## 3

## SHIVAH ( शिवः 27-600 )

When the cosmic Purusha is considered functionally in the form of Trinity—the creator, sustainer and destroyer—*He* takes the name of Brahma, Vishnu and Shiva, representing Rajas, Sathva and Thamas qualities. Sri Shankara while annotating भूतकृत् and भूतसृज् talks in similar terms and says — रजोगुणं आश्रित्य विशिष्टिरूपेण भूतानि कृतेति भूतकृत् ; तमोगुणमास्थाय रुद्रात्मना भूतानि कृन्तति, कृणोति, हिनस्त्वोति भूतकृत् ; सत्त्वगुणं अश्रित्य भूतानि पालयति, धारयति, पोषयति विभर्तीति वा भूतसृज् । Now we will see how the शिवः aspect is placed in the Vishnu Sahasranama and with what significance and ramifications.

The first meeting of शिवः is at सर्वः शर्वः शिवः रथणुः ( 20=24 ) and second acquaintance is at अनिर्वर्ती निवृत्तात्मा संक्षेता क्षेमकृत् शिवः ( 600 ). Now we could know more about the significance of Shiva if we could devote some attention to his associate namely निवृत्तात्मा who had already come,

to us at आवर्तनः निवृत्तात्मा संवृतः संप्रमर्दनः (229) and he would again meet us at समावर्तः निवृत्तात्मा दुर्जयः-दुरतिक्रमः (774).

Please note that निवृत्तात्मा is scrupulous in keeping his associates. The समावर्तः here is none else than the आवर्तनः of the earlier acquaintance, perhaps with an additional overcoat because He has to protect Himself against a possible adversary to establish His invincibility—दुर्जयः.

### THE THREE ASPECTS OF SHIVAH

The Vishnu Sahasranama gives a comprehensive idea on Shiva. It deals with all the three aspects of Shiva :—

- (1) Shiva, the Brahman
- (2) Shiva, the Destroyer
- (3) Shivam as Mangalam

#### (i) Shiva, the Brahman

Those who think of the विश्वं in terms of Shiva and Sakthi (शिवः and शक्तिः) where Shiva is Brahman (स ब्रह्म स शिवः Sri-Shankara quotes) and Shakthi is Prakrit, are supported by the Vishnu Sahasranama which says Shiva is Gunatheetha pure Brahman. निस्त्रैगुण्यतया शुद्धत्वात्

शिवः Sri Shankara). In the language of the Vishnu Sahasranama Shiva is निवृत्तात्मा which word occurs when Shiva appears at the second place.

#### (ii) Shivah, the Destroyer

From the administrative point as said in the beginning amongst the Trinity, Shiva is the destroyer and so the Vishnu Sahasranama says सर्वः शर्वः शिवः स्यात् ॥ (शृणोति संहाररुमने संहरति संहारयति सकलाः प्रजा इति शर्वः—Sri Shankara.)

The same idea of the destroyer gets an added emphasis when Shiva's next associate, namely निवृत्तात्मा enters the stage for the first time at आवर्तनः निवृत्तात्मा संवृतः संप्रमर्दनः । Here संप्रमर्दनः has literally and factually the resonance of रुद्धः aspect of Shiva. (सम्यक् प्रमर्दयति रुद्धकालाद्याभिः विभृतिभिः इति संप्रमर्दनः । Sri Shankara)

If an enquiring impudent were to ask as to whether this संप्रमर्दनः susceptible to similar influence by another, the Vishnu Sahasranama replies leading him up to the place where the निवृत्तात्मा appears for the third and the last time to show him that He is दुर्जयः । समावर्तः निवृत्तात्मा दुर्जयः दुरतिक्रमः ।

## (iii) Shivam—Mangalam

The expression of the destroyer gives a sense of pathos. Rudra is one who causes to weep or cry, which is not the real quality of Shiva who is Mangala. The Vishnu Sahasranama therefore at the next opportunity says संक्षेपाक्षेमकृत् शिवः । The संक्षेपाक्षेमकृत् recalls the Shiva's function at the संहार समये - (विस्तृतं जगत् संहारसमये सूक्ष्मरूपेण संक्षिपन् Sri Shankara), and the क्षेमकृत् annuls the destructive (रौद्र) impression of Shiva and establishes the impression of benevolence. What sort of benevolence and in what amount of abundance the Shiva is pouring forth, could be seen in the long train of words headed with श्री emerging from the word Shiva namely श्रीरसवक्त्राः श्रीवासः श्रीवृत्तिः श्रीमतांबरः श्रीदः श्रीशः श्रीनिवासः श्रीनिधिः श्रीविभावनः श्रीघरः श्रीकरः श्रेयः श्रीमान् लोकत्रयाश्रयः ।

It is here the श्रीमान् appears for the fourth and the last time. It is in Vishnu Sahasranama that Shiva is crowned with श्रीमान्

व्याहृति

## VYAHKRITIS

## Vyahritis in the Vishnu Sahasranama

Vyahritis are mystic words uttered by every Upasaka in performing Sandhya. Vyahritis mean words—words uttered by Brahma during creation. Creation involves movement (स्पंदन) which in turn produces sound. Without movement, no sound. Movement and sound are inseparable. So creation involves sound. A little extension of this idea will bring us to say that creation and sound are synonymous or co-extensive. Finally we are led to say that Vyahritis are sound symbols of creation. In other words Vyāhriti's are creation reduced to words. There are seven Vyahritis which express the *Visvam* in a precis. Amongst the seven, the first three मूः सुवः and सुवः are called महाव्याहृति which within themselves by some universal leave have approximated the whole of cosmos or *Visvam*. So this Trinity alone is often used in the place of the seven for convenience and compression. The Maha Vyahritis have

innumerable and endless interpretations, often confusing and confounding the layman though profoundly expressive.

Since the topic on hand is not Vyahritis with their entire ramifications but on Vyahritis in the Vishnu Sahasranama we will see how such a mystic subject is reduced to simplicity within the comprehension of an ordinary aspirant. Here Bhishma is to the point in the interest of practical utility of the Sadhaka.

Even to those who are familiar with the Visnu Sahasranama and even to the regular reciter to pick out मूः and locate its place on a shot question, is difficult, it being a monosyllable. There is a short, tricky cut to the place. You want the meaning (अर्थः) of मूः? Then start from अर्थः अन्वर्थः महाकोशः and go on like that and at the seventh step, you precisely stumble upon the word मूः said to be in the hiding.

Bhishma's delineation in the Vishnu Sahasranama is orderly, though for a cursory reciter it may look a jumble of words. Firstly, मूः appears alone. When it comes next, it brings सुवः along with it. And on its third return it takes सुवः in addition to मूः।

- (1) अनिर्विण्णः स्थविष्ठः मूः (437)
- (2) अनादिः मूः सुवः लक्ष्मीः (943)
- (3) एकात्मा जन्ममृत्युजरातिगः मूः सुवः सुवः तरुः तारः (967)

These are the places where महाव्याहृतिस show themselves individually, in conjugation and in conglomeration respectively. It is planned here that in all these three places, the next word should explain the significance of the respective Vyahritis. Now the reader will note धर्मयूपः comes next to मूः and लक्ष्मीः follows सुवः and after सुवः the word तरुस्तारः is seen. Thus the three Vyahritis can be conjointly equated to धर्मयूपः लक्ष्मीः तरुस्तारः. A close study of these interpreting words brings to the mind a continuous and consolidated unit of idea of धर्म कामार्थं मोक्ष or धर्मं ज्ञान वैराग्य and with a little more intensive and analytical thought emerges a conception of सत् चित् अतन्द्रा ! A short analysis of the words will make the idea clearer. धर्मयूपः is very significant and conjunctive word यूप carries real weight of the word. यूप means post. When one is firmly tethered to the post of Dharma — when one is firmly guided by Dharma, he gets prosperity—Lakshmi. Sri Shankara interprets Lakshmi as अतन्द्राचिन्ता, i. e., knowledge of Athman

or ज्ञान The ज्ञान based on वैराग्य leads to Moksha (तरुस्तारः). Here तरुः indicates संसारवृक्ष - ऊर्ध्वमूलं अधश्चाखं मधस्थं (G. 15-1) For तारः to quote Sri Shankara again, he says संसारं सागरं तारयन् तारः । So तारः implies that the attainment of ज्ञान enables one to cross the ocean of birth and death which means emancipation or Moksha. The Vishnu Sahasranama thus simplifies the Maha Vyahratis into a conceptive unity of धर्मं ज्ञानं वैराग्यं । Again since लक्ष्मीः could be taken for अर्थं and कामं the Vyahratis could be equated to धर्मं अर्थं कामं and मोक्ष - the Purusharthas.

So far we have seen the words proceeding from the Vyahratis. Now we will focus our attention on those preceding them. Vyahratis being words of great import, they are sandwiched between the words of equal import. In respect of their significance, they are protected and buttressed before and behind.

Before भूः appears स्थविष्ठः which is appearing here for the second time. The स्थविष्ठः is half a Dwandwa, the other half is त्वष्टा । Bhishma has deliberately put the half of a Dwandwa here so that the recitor should bring the other half for the completion of the idea he intended to place

here before भूः The स्थविष्ठः with the other inseparable half त्वष्टा appears much earlier amongst विश्वकर्मा मनुः त्वष्टा स्थविष्ठः स्थविरो ध्रुवः It is important to note that in Vishnu Sahasranama wherever an important point is discussed, Bhishma goes to the first all embracing word विश्वं and brings it to the context and hence विश्वकर्मा is here. भूः by the very word means birth or Janana. At this place Sri Sankara says अजन्मा अमृतः । Now it may be asked how then the विश्वं came about? As though answering the question, Bhishma traces the origin of the Viswam and says विश्वकर्मा मनुः Manuh means thought-force. (मननात् मनुः—Sri Shankara). The विश्वकर्मा मनुः jointly say that the whole Cosmos or Viswam from the microcosm, to macrocosm, from the fetish to the profundity, त्वष्टा to स्थविष्ठः is His—Viswakarma's crystallized thought-force or मनस्संकरप or His Thought-force itself. To bring oneself to the idea that the whole thing in and around us is but His Thought-force is beyond one's grasp. However, some common illustrations might help to solve this problem. After all what is a book? It is the thought-force of the author in print. The print and the paper are the thought-force of



some ingenious brain or brains materializing in those forms. Similarly, take the instance of a chair. It is the thought-force of a carpenter appearing in that form. The basic material of paper—namely cotton of which the book is made and of the wood of which the chair is made, are the products of *His* स्वप्न's thought-force. Expanding and extending this idea in a similar fashion, will bring one ultimately to the idea that the whole universe is but the eventuality of *His* मनुस्वप्न's thought force.

Now threading our way back to Vyahritis, it is found that the word prefixed to मूः namely स्थविष्ठः takes us to the origin of the विश्व and stresses the latter's eternity and permanency स्थविरो भुवः. Now it is pertinent to note that the word मूः etymologically means existence, arising being, beginning, etc. So the Vishnu Sahasranama observing strictly to the etymology of मूः explains the beginning of the creation. Similarly the words अनादिः and जन्ममृत्युजरतिगः occurring respectively behind the other two Vyahritis भुवः and सुवः extend in the same strain and explain the time aspect of Brahman. The अनादिः preceding भुवः says that Brahman has no beginning and the word जन्ममृत्युजरतिगः coming

on the rear of सुवः sums up and says that Brahman has neither birth, death, nor decay. Thus the prefixes and suffixes of Vyahritis carry respectively the same burden of thought explaining two different aspects, the former explaining the time or the eternal aspect of Brahman and the latter on the Dharmic aspect.

Now we will see how the remaining Vyahritis namely महः जन्मः तपः and सत्यम् find their places in the Vishnu Sahasranama.

### महः

The Mahath or profundity or greatness of Brahman is very easy of comprehension and it is enough if we could trace the words in the Vishnu Sahasranama that have a prefix of Mahath. There are 44 such words in the Vishnu Sahasranama. Some occur in delightful strings like अनीन्द्रियो महामयो महेत्साहो ... महाद्युनेः and महाक्रमो महाकर्म ... महोरगः some in isolated groups like महाक्रोशः महामोगः महाधनः and a few occur alone like महास्वतः महर्द्धिः महान् etc.

Here is an interesting revelation in the Vishnu Sahasranama which is a proof, if a proof is necessary, that the Vishnu Sahasranama

expresses itself in a regular orderly fashion and its presentation is not medly but methodical.

### महास्वनः

The first Mahat appended word one meets in the Vishnu Sahasranama is महास्वनः (42) which means great sound or (महाव्याहृति) महान् पूजितः स्वनः नदः.) So the Vishnu Sahasranama while enumerating great things it gives precedence to Mahavyahratī because of their importance and antiquity, importance because they comprise the *Viswam* and antiquity, because they are first sounds representing creation as has already been described at the opening of the subject. The ethics of "first come first served" is observed by the Vishnu Sahasranama.

If महास्वनः allows to be interpreted as great word, it only means that the Vishnu Sahasranama asserts itself and glorifies its own greatness, it having been nothing but words or names. In paranthesis, this is an instance of self or ego asserting itself. And the Vishnu Sahasranama is no exception to the eternal instinct. Here to the devotees of the Vishnu Sahasranama I would like to plead that the Vishnu Sahasranama should not be implicated as egoistic but that the Vishnu

Sahasranama recognizes the fact that 'I'ness instinct is natural and is predominantly assertive.

### महातपाः

The second word with Mahat annex that one faces in the Sahasranama is महातपाः (122) which is the corollary of महास्वनः or महाव्याहृति that are the outcome of Primordial (contemplative) Tapas of Brahma before creation. It is therefore but meet that the word महातपाः should take a place immediately next to महास्वनः.

As these two words speak for the result of an action and its reaction, they together form one entity and amongst the Mahat words these two stand exclusively isolated. The real delineation on Mahat words begins from the word महामयः because Bhishma defines what Mahat is before saying महामयः which is the first head of the string of Mahat words namely महामायो महोरसाहो महाबलः महाबुद्धिः महावीर्यः महाशक्तिः महाद्युतिः (170). Here before threading the महत् words on the string Bhishma says अतीन्द्रियो which is a crisp and crystallizing definition of Mahat. Anything beyond the grasp of the senses is Mahat. I do not think any lexicographer can give a better meaning for Mahat. A thorough

going elaboration on Mahat is embedded in and about this string on Mahat. The first bead is **महामायः** । Of all Mahat qualities of the Lord **माया** is supreme and takes the first place in the **महत् series** of Vishnu Sahasranama. Here Sri Shankara's wording is very striking and clenching. **मायाविता अपि मायाकारित्वात् महामायः ।** *He is the illusionist of the greatest illusionists.* Again, Sri Shankara says elsewhere while interpreting **महागतेः—गतेवत् अस्य माया, महती दुरत्ययेति ।**

How *He* is beyond the reach of the senses is elaborately said thus. *He* is beyond the catch of the ears **महास्वनः ।** *He* is beyond the range of contemplation **महातपाः ।** *He* is beyond the perception of tongue **मधुः अतीन्द्रियः ।** *He* is beyond the region of the eyes **महाद्युतिः ।** *He* is beyond the domain of the intellect **महाबुद्धिः ।** *He* is beyond the boundary of human ability, valour and power **महाबलः महावीर्यः महाशक्तिः ।** *He* is beyond the pursuit of industry **महोत्साहः ।** The remaining beads in the string and the crowning pearl **अनिर्देश्यवयुः** with which the string is knot stand to say that *He* is beyond the reach of all physical perception and mental definitions. However, the pendent of

the string is **श्रीमान् अमेयात्मा** The **अमेयात्मा\*** is another form of **अतीन्द्रियः** perhaps more forceful as could be seen from Sri Sankara's words **अमेयात्मा बुद्धिः यस्य सः अमेयात्मा ।** *He* is of unfathomable intelligence. Human intelligence is too shallow a bark to ply that mighty ocean of intelligence.

In the presence of such a negation, the aspirant may feel diffident and to assuage such a one the **श्रीमान्** is there. In spite of such an unapproachability and incomprehensibility *He* is not a vacuum but full of good and grandeur. **प्रेमैव लक्षणा समग्रा श्रीर्यस्य सः श्रीमान् — Sri Shankara.** Here the word **समग्रा** should be noted to annihilate completely the supposed delusion of negation.

It is the Vishnu Sahasranama's orderly beauty that when Mahat appears for the last time, it appears alone as **महान् (841)** shorn of

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\*It will add splendour to the Vishnu Sahasranama if we could now observe that **अनिर्देश्यवयुः** and **अमेयात्मा** that are at the end of the delineation are nothing but analytical explanation of **अतीन्द्रियः** with which the delineation starts. The **अनिर्देश्य वयुः** says that *He* is beyond the pale of five Indriyas and **अमेयात्मा** says that *He* is beyond the pale of not only of Indriyas but also of intellect—**बुद्धिः and मनस्**

all its adjective quality so far shown in the Vishnu Sahasranama. अणुः बृहत् कृयाः स्थूलः गुणधृत् निर्गुणः महान् । It is no more dependant here. For *He* is Great by Himself. Here as if for *His* glorification and to establish *His* Greatness other words on either side support and explain why *He* is really Mahan. अणुर्बृहत् कृशः स्थूलः गुणधृत् निर्गुणः lean towards Mahan on the left and अधुनः स्वधुनः स्वास्यः... योगी incline on the right propping *Him* afoot and high. After this word महान् the Sahasranama no more dwells on महत् aspect.

It is interesting to note here that the interpretation of Manan quoted by Sri Shankara goes identical with the significance of अतीन्द्रियः and अनिर्देश्यवपुः between which the first delineation of महत् are enclosed as we have discussed already. The interpretation quoted is अनंगः अशब्दः अशरीरः अस्पर्शश्च महान् शुद्धिः । Here शुद्धिः is the counterpart of earlier श्रीमान् ।

जनः

### JANAH

The word comes from the root जन्-जायते । The words relating to this Vyahrati जनः in the Vishnu Sahasranama are जननो जनजन्मादिः (946-47)

and with some remoteness are जनार्दनः and जनेश्वरः । The first two जननः and जनजन्मादिः with which we are concerned say that *He* is the Creator (जननः) and *He* is the Source of all creation (जनजन्मादिः). This idea involved in this Vyahrati confirms the महत् aspect of the previous Vyahrati महः and diverts the attention of the devotee to see about the creation in and around him to get convinced of *His* Greatness and then to declare in the very language of the Vishnu Sahasranama—भीमः भीमपराक्रमः । (जननो जनजन्मादिः भीमो भीमपराक्रमः)

तपः

### TAPAH

The import of तपः in relation to Vyahratis is difficult to reason out, may I say, without the aid of the Vishnu Sahasranama which cogently traces its significance. The तपः occurs in the Vishnu Sahasranama as महातपः (122) and सुतपः (195). The महातपः is more related to the word ब्रह्मरोहः, its next neighbour in the rear. It explains the way or the Sadhana by which one can attain "That Place" Which once reached, there is no return. The ब्रह्मरोहः is that great height (यत् गत्वा न निवर्तन्ते) which could

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be reached by intensive Tapas—महातपः or in other words by intensive efforts. (Even *He* has attained That position because of intensive Tapas—चदरिकाश्रमे नरनारायणरूपेण शोभन् तपः चरतीति सुतपाः—Sri Shankara).

The सुतपाः is the word over which we have to direct our attention for the purpose on hand. The सुतपाः occurs amongst सुपर्णः भुजगोत्तमः हिरण्यनाभः सुतपाः पद्मनाभः प्रजापतिः । Here the picture portrayed by Bhishma is that of Brahma seated in the नाभिकमल of Adinarayana (हिरण्यनाभः पद्मनाभः engrossed in the primordial Thapas (सुतपाः) in contemplative meditation as to how *He* should begin creation—प्रजापतिः—महत् सृज्य-विषयं तपो ज्ञानं अस्येति—Sri Sankara). What that meditation led to, is depicted in the Vishnu Sahasranama at a place where this Brahma aspect gets widest elaboration namely ब्रह्मण्यः ब्रह्मकृत्—ब्रह्मणप्रियः (661). At the end of this Brahmic conglomeration we have two significant words namely महाकर्मः महाकर्म that explain the culmination of Brahma's Tapas. After deep contemplation (सुतपाः), *He* comes to a decision as to in what manner, in what way and in what order महाकर्मः *He* should do the great task (महाकर्म)—the creation. So the Tapah (तपः)

in Vyahrti should give the Upasaka a flash in his meditative mind of the cosmic arrangement, namely the five elements, there inter-relationship, the Dwandwas, day and night, pain and pleasure, the fickle manas, the fast ego and so on and so forth of the inscrutable cosmic order and design. All these aspects are discussed in the Vishnu Sahasranama when this word महाकर्म appears again at इंद्रकर्म महाकर्म कृतकर्म कृतागमः उद्भवः (788)

### SATYAM

The word appears in good many places—to be precise, nine times—but we will confine our reference to it where it appears for the first time in the narration and when it appears naked and unattached. Such a context is चतुः बहुमत्तः सत्यः 106. In subsequent places, it gets qualified by other adjacent or combining words सत्यपराक्रमः; सत्यः सत्यधर्मपराक्रमः; सत्यः सत्यधर्मपरायणः etc. are other places where सत्यः gets supported and supplemented by conjugation.

Since our attempt is to consider Satyah in relation to Vyahrtis which in turn are related to creation—a process of *His मनस् संकल्प* and since we find the word Satya here placed clinging

to वसुमताः I think that this is the right place and is the proper and pointed context to dwell upon *Satyah*. Having been placed here among वसुः वसुमताः (सत्यः) समाप्तमस्मिन् सत्यः, the *Satyah* affords many angles of vision. But I propose to post myself at only one station and view *Satyah* on that stand alone and close this chapter on this Vast subject. I take only a view through वसुः वसुमताः सत्यः and stop with it.

वसुमताः सत्यः—Great Thought or the real Atomic Thought is the Truth. The deciding factor of an action is the thought behind it and not the action in evidence. The performance of the executioner and that of the murderer is killing, but the former's is a duty and the latter's is a crime. Why the differential inference? Because the motive thought sponsoring the act in either case is different. To quote from my own book, the medical man's needle weal, though looks cruel, is to heal. The view of an action presented before a Jnani and Ajnani is the same. However the all-Knowing jnani visualizes the All pervading Atman behind the action while the Ajnani individualizes the action. The Jnani by his extraordinary perception sees the truth while the other by his superficial reading sees

the untruth. Thus in every case, it is the thought-force behind the act that decides the issue.\*

In conclusion, I will sum up and say that *Satyah* is the last among the Vyahratis and by the same token it also happens to be the last word in everything. The concept contained in वसुमताः सत्यः is the last word on everything. Everything is the culmination of *His Sankalpa* (वसुमताः). The final Truth (सत्यः) is that everything we see about is the result of *His Design*.

Finally going back to the point from where we have started and reaching the very source of the creation and recalling the words of the Vishnu Sahasranama, we can conclude that सत्यम् is concisely consolidated in these words—  
विश्वकर्मा मनुः त्वष्टा स्रष्टा विप्रः स्ववितरो ब्रुवः ।

\*Extending the same idea further leads to say that earnest and intensive thought वसुमताः is the key to success.

## YAJNAH

By the first impulse, Yajna means sacrificial yajna where oblations of Havis like ghee are offered into the sacred fire. The word yajna stems out from the root यज् meaning to adore or to worship. However, from this root, yajna has wide ramifications. As the discussion is on Yajna as found in the Vishnu Sahasranama, I would take for guidance what Sri Shankara said on यज्ञगुह्यम् the climaxing word in the long, final delineation on Yajna in the Sahasranama. After the word यज्ञगुह्यम् the Sahasranama ceases to talk on Yajna as though the last word has been said on the subject of Yajna. So it can be taken for granted that the final definition on Yajna had been given in the word यज्ञगुह्यम् (982). The occultism of Yajna (गुह्यम्) has been made overt when Sri Shankara has said यज्ञानां गुह्यं ज्ञानयज्ञः फलमिसंधिरहितो वा यज्ञः Deed performed without desire for the result is यज्ञः। Stretching the idea, we may say that Dharma or Virtue or Righteous deed is Yajna. How far Sri Shankara is justified in equating Dharma to Yajna and

whether this equation is inspired from the Sahasranama or from elsewhere will now be discussed. Since fiction is not attempted here and since keeping the reader in suspense is the technique of the novelist, I will forthwith allay the reader's curiosity and say that Sri Shankara's inference has been drawn from the Sahasranama where throughout without exception, where Yajna is described, Dharma is implied.

It is essential to say at the outset of this discussion that in the Sahasranama more often a word's meaning is established by the relation it holds with the adjoining words or with the same or similar words said elsewhere in the Sahasranama. Seldom a word stands independently by itself.

## A

## वृषाही

(256)

वृषाही is the first word that we come across in the Sahasranama that has the significance of यज्ञः। According to Sri Shankara वृषाही is a Yajna lasting for twelve days—वृषो घर्मेः पुण्ये, तदेव यज्ञः आदशग्राहिः क्रतुः वृषाहः स अस्यास्तीति वृषाही It is important to note the construction of this word. वृषः



means Dharma. अहः means adoration. Together it means adoration of Dharma. Or if अहः is taken for a day, then it means ever in pursuit of Dharma. Here when Yajna appears for the first time in the Sahasranama in the form of वृषाही it manifestly stands alone for its meaning without taking any loan from the side words. To effect the entry of Yajna on the stage of the Sahasranama dressed up in the guise of वृषाही to play the double role of Yajna and Dharma but pronouncedly of the latter, is the masterly histrionic genius of Bhishma.

## B

महामलः  
(439)

This is the second word on Yajna in the Sahasranama. So that the doubts may be allayed and the significance of Dharma in Yajna may be firmly established (यूग) and all ambiguity in expression may be avoided, the word धर्मयूगः comes first and then महामलः that speaks for Yajna. यूग is the exclusive and essential property of Yajna and in order to give importance to Dharma in Yajna, Bhishma attaches the distinguishing mark of the Yajna, namely Yooopa to

Dharma. \* Dharmayooпах is Bhishma's coinage. It is a memorial coin minted on the occasion of the marriage of Dharma and Yajna, whose obverse is धर्मयूगः and its reverse is महामलः. It is a coin current only in the Vishnu Sahasranama.

To remain tethered to the post of Dharma is the greatest Yajna (महामलः).

## C

यज्ञ इज्यो महेश्वर्य क्रतुः सत्रं  
(445-449)

The next appearance of Yajna in the Sahasranama is in a string of यज्ञः इज्यः महेश्वर्य क्रतुः सत्रं that knots itself with the words of Dharmic influence, namely सत्रं सतां गतिः. Here it is interesting to note that the word सत्रं makes common cause with Yajna and Dharma. Satram is a variety of Yajna where learned men congregate (See Chapter on अय्यय). And Satram also means (सतः जायते इति सत्रम् Sri Shankara) protector of the good.

Now one can see Bhishma's dexterity of presentation. In the first place, he devised a word to stand on its own for Dharma and Yajna.

\* It is learnt from a Vedic Scholar that the word धर्मयूगः is not found in the Vedas.

In the second, he made Dharma as the main-bearer of Yajna and in the third, he brought a word that would speak for both Yajna and Dharma.

D

महाकृतुः महायज्ञः महाहविः  
(675-678)

For महायज्ञः, Sri Shankara quotes from Geetha यज्ञानां जपयन्तोसि—Gita 10-25.\* These are Sri Krishna's words. In approbation of Sri Krishna and falling in line with the Gita, Bhishma puts here a group of words having Yajna significance as said above and juxtaposes another bundle of words namely स्तव्यः स्तवप्रियः स्तोत्रं स्तुतिः स्तोता whose burden is Gitacharya's यज्ञानां जपयन्तोसि ।

It should be noted, however, that words from स्तव्यः to पूरयिता form a unity of concept described elsewhere under the caption of अद्वैत and at the end of this concept, words of Dharma import, namely पुण्यः पुण्यकीर्तिः अनामयः could be seen. That पुण्यः is Dharma has already been indicated under वृषाही where Sri Shankara says श्रुषः धर्मः पुण्यम् ।

\* Here Sri Shankara anticipates Bhishma's स्तव्यः-स्तवप्रियः स्तोता in the prospect.

E

हविः  
(689)

वसुः वसुमनाः हविः सद्रतिः

This word is hedged in between वसुमनाः and सद्रतिः । Vasumanah says that the great sublime thoughts are the oblations or offering (हविः) to Him. Again the words next to हविः, namely सद्रतिः and सत्कृतिः emphasise good conduct and good actions. In other words, noble thoughts and actions are the oblations to the Lord.

Now we will try to trace a chain of interpretations. महाहविः is the last word in the previous delineation. In the juxtaposed delineation the words स्तोत्रं and स्तुतिः stand for the महाहविः । Now in the next description of यज्ञः it is the previous महाहविः in the form of हविः that is placed for further elucidation. And the delineation is revealed in the three words. Namely वसुमनाः सद्रतिः and सत्कृतिः । Now at the end we can have an equation thus:—

- (1) महाहविः = स्तोत्रं + स्तुतिः
- (2) हविः = वसुमनाः + सद्रतिः + सत्कृतिः
- (3) महाहविः = हविः
- (4) स्तोत्रं + स्तुतिः = वसुमनाः + सद्रतिः + सत्कृतिः

Finally it comes to say that oblations to the Lord in the form of स्नेह and स्तुति: are nothing but good thoughts and good actions.

F

हुतसुक्

(887&979)

Now, I crave the reader's indulgence. The elucidation may look at first sight a little stretched or even strained. The passage may be tortuous involving tracing, retracing and hopping. The gymnastics nonetheless would be salutary.

The हुतसुक् appears at two places with the significant words thus हुतसुक् विसुः and हुतसुक् भोक्ता । Now along with these words, we have to make a meandering through the lanes and by-lanes of the Sahasranama. The word विसुः appears here for the second time. The first entry is at विश्वसृक् विश्वसृक् विसुः (240). Naturally the विसुः carries its original associate ideas when it shows itself on the stage for the second time. The विसुः is interpreted by Sri Shankara as हिरण्यगर्भादि-रूपेण विविधं भवतीति विसुः As Hiranyagarbha and others, He is having myriad forms. The भोक्ता has appeared twice before as भोजनं भोक्ता (143) and शरीरी भूतसृक् भोक्ता (500). Now

in order to assess the real import of हुतसुक्, all these scattered words are to be grouped together and studied. विश्वसृक् विसुः भोजनं भोक्ता; शरीरी भूतसृक् भोक्ता । In this consolidated line, the presiding word that keeps to the essence of the Sahasranama namely विश्वं is विश्वसृक् and the rest of the words in the line explain how He in varied forms (विसुः) enjoys. He enjoys as भोजनं भोक्ता and as शरीरी भूतसृक् भोक्ता. Again the words रविः (He saps or drinks) and विरोचनः (He tastes or savours) that follow हुतसुक् विसुः explain the manner in which He the विश्वसृक्, enjoys in myriad beings. It is in order to identify हुतसुक् with विश्वसृक् that the हुतसुक् is made to appear with विसुः and भोक्ता in these two places.

The discussion can now be boiled down to say that in order to equate the consumer of oblations (हुतसृक्) of Yajna with the Enjoyer (भोक्ता) in the आत्मस्वरूप of all the beings (विसुः) that हुतसृक् shows itself in these two places. Bhishma here by equating हुतसृक् with शरीरी भूतसृक् भोक्ता has raised the common Yajna to the pinnacle of आत्मयज्ञः ।

Whatever may be the wanderings of Bhishma in the Sahasranama, he will never be found lost to

the thread of the discussion. So Bhishma here chooses विष्णुः, the chief actor of the play to bear the load of Dharma that he intends to associate with Yajna, the हुतसुक् in the context, He, the विष्णुः could be seen on the stage at His first appearance being followed by सत्कर्ण सत्कृतः साधुः proclaiming Dharma.

G

यज्ञः यज्ञपतिः ... यज्ञगुह्यम्

(971-982)

In this final all-embracing and the longest delineation on Yajna, the problem is solved by Sri Shankara by bringing out the hidden idea of Yajna (यज्ञगुह्यम्) by his clear-cut interpretation that has been the fountain of this theme. Sri Shankara's assertion is (फलामिसंचिरहितो वा यज्ञः) that deed performed without desire for results is Yajna. Again, the delineation is set by Bhishma between great words of Dharmic import. सधिता प्रणितामहः and अन्नं अन्नादः are the brackets that enclose the delineation. The former proclaims मातृदेवो भव पितृदेवो भव आचार्यदेवो भव and the latter अतिथिदेवो भव the eternal Vedic heralds.

शिपिविष्टः

(273)

I will not try to save my face from the critic who may challenge me as to how I would square the शिपिविष्टः with the theme. The word has, no doubt, a significance of Yajna (शिपयः रावः तेषु विद्यति प्रतितिष्ठति यज्ञरूपेणेति शिपिविष्टः). But since the word breaks forth into words of immense effulgence, namely प्रकाशनः ओजः तेजः बुद्धिधरः प्रकाशात्मा प्रतापनः I am more aptly tempted to take the alternative given by Sri Shankara, namely शिपयो रश्मयः तेषु निविष्ट इति वा शिपिविष्टः and place the शिपिविष्टः in *Sam* God. The placing has the authority of the top word प्रतापनः सवित्रादि विमृतिभिः विश्वं प्रतापयति प्रतापनः—Sri Shankara.

Even much against this argument, if शिपिविष्टः is to retain the Yajna significance, I will yet save the theme from flaw by bringing ऋद्धः that comes next to प्रतापनः to testify Dharma in Yajna. धर्म-चैतन्यादिभिः उपेतत्वात् ऋद्धः Sri Shankara.

Thus in the Vishnu Sahasranama wherever Yajna goes, it may play hide and seek or hop and lope, yet Dharma is on its track.

## A NARRATIVE ELEGANCE.

The reader will find that the subject is described under seven (A to G) chapters. In chapter A, Dharma and Yajna are intertwined and it is all one entity. In chapter B, Dharma starts the delineation. In Chapter C, Dharma ends the delineation. In Chapter D, Dharma takes a parallel line. In Chapter E, Dharma almost takes a central position In Chapter F, Dharma is hidden and in a scatter. In the last Chapter G, Dharma snugly embraces the delineation on Yajna.

Even in the presentation of Yajna, there is a regular method followed by Bhishma. In the first group (C) on Yajna the first word is यज्ञः and the last is ऋतुः. In the second group (D) although taking a start from the last word of the previous group, the initial word is महाऋतुः and the final word is महाहविः। In the next description (E) on Yajna, it is the हविः of महाहविः the terminal of the previous group that gets attention. In none of these five delineation of Yajna so far described the भोक्ता aspect has been mentioned. Who is the भोक्ता of the हविः has not been described in any of these delineations. Now Bhishma gets

into the labyrinth of the Sahasranama (F) going here and there in search of this भोक्ता of हविः namely हुतसुक् who is finally found hiding in the हृदय गहर। So keeping to the pattern of Bhishma's search, the delineation of the हुतसुक् (F) is in a scatter or medley. The last delineation on Yajna (G), the longest, constituting twelve words, being the summation and completion of the entire aspects of Yajna gathers itself (from the scatter) into a perfect shape sheltered by Dharma.

P. S. The total number of words on Yajna described in the five delineations is twelve and in keeping to this number the last concluding delineation has twelve words. It might be recalled now that the first word on Yajnah, namely वृषाही also keeps to this number twelve for it is a यज्ञः lasting for twelve days.

Table I

१	वृषाही
२	महामखः
३	यज्ञः
४	हव्यः
५	महेज्यः

- ६ क्रतुः  
७ महाक्रतुः  
८ महायज्वा  
९ महायज्ञः  
१० महाहविः  
११ हविः  
१२ हुतसुक

Table II

- १ यज्ञः  
२ यज्ञपतिः  
३ यज्वा  
४ यज्ञाङ्गः  
५ यज्ञवाहनः  
६ यज्ञभृत्  
७ यज्ञकृत्  
८ यज्ञी  
९ यज्ञभुक्  
१० यज्ञसाधनः  
११ यज्ञान्तकृत्  
१२ यज्ञगुह्यम्

## DWAITHA IN THE VISHNU SAHASRANAMA

Dwaitha among its five differences, stipulates mainly two entities. Jeevathma and Paramathma. The Dwaitha derives its sanction from the Rig Veda where it runs:—

इह सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।  
तयोरेण्यः पिप्पलं स्वाद्वत्ति ब्रह्मन् अन्यः अभिचाकशीति ।

Here Jeevathma and Paramathma are likened to two birds perched on the Samsara tree, the one, Jeevathma is enjoying the fruit of Karma पिप्पलं and the other, Paramathma, is sitting absolutely detached and witnessing. In Vedic context the पिप्पलं is sensual enjoyment.

Now, this Vedic concept is seen illustrated in the Vishnu Sahasranama in quite a different picture, yet no less impressive. I may say, more instructive. The picture in the Vishnu Sahasranama is painted in three words (मरीचिः दमनो) हेसः सुपर्णः मुजगेत्तमः (191-193). The हेसः is a synthesis

of स. and अहं-सोहम् in a truncated and reversed order. It means *He* and *I*, or *you* and *That* तज्जत्वे अस्मि. In other words the हंसः represents a combination of Jeevathma and Paramathma, i. e., the द्वा सुवर्ण of the Vedic language. Accordingly the Vishnu Sahasranama says सुपर्णः after saying हंसः as if annotating the latter and bringing to the context of the Vedic plane and cognition. The next word भुजगोत्तमः further clarifies the word सुपर्णः. The picture conjured up by भुजगोत्तमः is that of Adinarayana lying on the bed of Adishesha. One may ask why भुजगोत्तमः should be interpreted as Adinarayana? The words coming in the wake, namely हिरण्यनाभः सुतपः पद्मनाभः प्रजापतिः complete and confirm the picture giving vividness of ब्रह्मा seated in the ताम्रिकमल of Narayana (हिरण्यनाभः). The सुतपः speaks for Brahma's sublime, primordial contemplative meditation—तपस् before the creation. (प्रजापतिः) Mahashesha is a great Bhakta, a great Jeevathma, and Narayana is Paramathma. Here Bhishma portraying such a picture inculcates that salvation of Jeevathma is by service to Paramathma. Again when सुपर्णः is taken to indicate गरुडवाहनः the गरुड becomes Jeevathma and the असृष्टः becomes Paramathma.

The हंसः, an absolutely adwaitic concept much beyond the grasp and approach of the ordinary, is transmuted in the Vishnu Sahasranama into a dwaithic concept of practical and spiritual utility. The Vishnu Sahasranama in this place establishes that Dwaitha and Adwaita are not opposed but neighbourly and complementary.

In another place, further on, the Vishnu Sahasranama says सुपर्णः वीरुवाहनः। Bhishma is a teacher who believes in revision classes. In सुपर्णः वीरुवाहनः the previous idea is said again. The variation is that Anjaneya takes the place of Mahashesha, and Rama that of Narayana. As it should be, the आदित्य should be depicted first and that of अक्षर next. The picture drawn is that of Sri Rama on the shoulders of Anjaneya while waging war with Ravana. The juxtaposed words धनुर्धरः and धनुर्वेदः confirm the picture of Rama, the warrior. In either scene painted by Bhishma Jeevathma rendering सेवा or कैर्कर्य to Paramathma is shown. This idea is made explicit here in the second and concluding scene by the words योगीशः सर्वकामदः आश्रमः श्रमणः क्षमः Here Bhishma is peremptory. The Jeevathma's place in all his sadhanas (योगीशः) and for all his wishes



and aspirations (सर्वकामः) is at His feet (अग्रमः) lest he should come to severe grief (अग्रमः क्षमः)

Taking the cue from the Vishnu Sahasranama where it says (भूतावासः वासुदेवः सर्वसुखितयः) that Vasudeva is so called because He resides in every being, I venture to say that in day-to-day, in work-a-day philosophy, serving every being which verily includes humanity equates serving Paramathma. As though I am autographing the theme I have put forth, I will conclude by saying जनसेवा is जनार्दनसेवा ।

P. S. The Vishnu Sahasranama allows many angles of vision; each vision gives a fact as perfect, though a little varied, as the other. Now we shall piece together the two groupings and see what a clarification of the idea it reveals :  
इसः सुपर्णः मुजगोत्तमः सुपर्णः वायुबाहनः ।

Now we give for मुजगोत्तमः the meaning that it carries by its face value without any super-construction we have laid over. Then मुजगोत्तमः means आदिशेषः or Jeevathma of our context. Now, just run over the lines said below in a descending fashion, step by step, and you will be running over a progressive clarification of the

Dwaithic idea from that of the Vishnu Sahasranama to the Vedic.

- (1) इसः सुपर्णः मुजगोत्तमः सुपर्णः वायुबाहनः ।
- (2) इसः सुपर्णः सुपर्णः मुजगोत्तमः वायुबाहनः
- (3) इसः द्वा सुपर्णः मुजगोत्तमः वायुबाहनः
- (4) इसः द्वा सुपर्णः जीवात्मा परमात्मा

The Vishnu Sahasranama here raises itself to the Vedic level. There lies Bhishma's superb feat and talent.

## ADWAITHA IN VISHNU SAHASRANAMA

Vishnu Sahasranama is replete with Adwaitha concepts. The opening word *विष्णु* concisely expresses nothing but Adwaitha. The theme I propose to discuss is not Adwaitha that runs through the Sahasranama but on some Adwaithic concepts, some expressive conglomeration of words, some islands of Adwaithic halts here and there that arrest the attention in the course of the meandering stream of the Sahasranama. Incidentally and inevitably this discussion involves or leads to see Bhishma as a teacher of the highest order.

He is a teacher who freely moves among students, feels one with them, accepts and appreciates their difficulties. Often he presents a problem and solves it himself. At other times after stating the problems he leaves the students to their resources just giving them helpful clues. Sometimes it looks like a kindergarten class where Bhishma allows a lot of

margin. In a place it looks like giving homework in which a rider seems to have been suggested to work on. At certain occasions to maintain a decent decorum in the class, he over-looks obscene references though inevitably permissible. At some places he directs a cross reference. In one instance while admitting the formidability of the subject nevertheless goads the students and encourages them to go ahead and strive and logically promises the solution illustrating even a precedent for the situation. Finally when it comes to summing, he concludes decisively reaching step by step to a pointed culmination where doubt ceases. All these aspects of an ideal teacher can be seen while dwelling on the subject on hand. In fact, I am entering into an interesting parallel theme simultaneously, the one connecting and glorifying the other.

## A LESSON IN KINDERGARTEN

भोजन भोक्ता is the first lesson in श्रद्धा ! (142). That *He* is the food and *He* is the enjoyer or eater is difficult to understand. Bhishma sees the little boys blinking and he immediately says *सहिष्णुः* and tolerates and perhaps says :— 'Well, boys! At the higher classes when you go up, this

would be more clear to you. In fact Bhishma holds the same lesson at the highest class and says *सर्वं अज्ञानं*: (984) and here he is no more infant and he uses the word *एवम्* ! Mind you, the boys have nearly reached graduation. They have only a few more lessons (words) and the school closes.

**Bhishma, identifying with the pupils and appreciating their difficulties.**

*दर्पहा दर्पदः हतः दुर्धरः* (715) — A concept that says that *He* is the destroyer of pride, giver of pride and that *He* is proud *Himself* is an adwaithic principle very difficult to grasp. Accepting the difficulty Bhishma immediately says (*दुर्धरः*) that *He* cannot be grasped. अर्थः अन्तर्धः (430) (*महाकोशः*) *सर्वं असत् सर्वं अज्ञानं* (*अविज्ञातं*) (481) are other groups of Adwaithic import where one idea squarely negatives the other — and Bhishma, out of feeling for the pupils faced with the contradiction, assuages them with the words *महाकोशः* and *अविज्ञातं* respectively appreciating their dilemma.

**Bhishma posing and solving the problem himself**  
(679-685)

*स्तव्यः स्तवप्रियः स्तोत्रं स्तुतिः स्तोता रणप्रियः । He is worshipped or praised (स्तव्यः); He is the lover*

of praise (*स्तवप्रियः*); *He* is the praise itself (*स्तोत्रं*); *He* is the process of praising (*स्तुतिः*) and *He* is the praiser *Himself* (*स्तोता*). Likewise the word *रणप्रियः* postulates a similar though an opposite concept where instead of praise, either abuse or rebuke, has to be substituted. Both the concepts are individually incomprehensible and when considered together, they are baffling. But placing next to *रणप्रियः* the word *पूर्णः* which says that *He* is full, *He* is all, *He* is whole and *He* is everything clears the confusion. The *पूर्णः* in this context is Bhishma's masterly stroke of ingenuity.

**Bhishma avoids indecency.**

*दण्डो दमयिता दमः* (869-861) *He* is the punishing-rod. *He* is the punisher and *He* is the punished itself. The trend of Adwaitha here permits to say *दण्डितः* that *He* is the punished. To avoid an awkward situation in reference to the Supreme Justice and that in an open class, Bhishma passes on without mentioning *दण्डितः*. Similarly he refrained from elaborating on *रणप्रियः* in the previous context as he chose to do on *स्तवप्रियः* though legitimately he could have done. This shows how Bhishma was careful to observe decorum while holding a class.



## BHISHMA URGES TO STRIVE.

करणं कारणं कर्ता विकर्ता गहनो गुहः  
1 2 3 4 5 6

(378-383)

*He* is the instrument or implement (1) of every action. *He* is the cause of it (2). *He* is the doer of it (3). *He* is the non-doer (4). This is a typical and classical Adwaithic concept unintelligible to one uninitiated. And hence Bhishma concedes and says गहनो गुहः. So that the poor pupils may not be scared away being faced with such a formidable (गहनः) and inscrutable (गुहः) entity, Bhishma hastens to add—“Don't be discouraged but strive (यवसायः). You will be rewarded and placed properly (यवस्थानः). *He*, from *His* exalted position (संस्थानः), will observe your Sadhana and will condescend to place you (स्थानः). Let there be no doubt about the results of your industry (यत्नः)”. Here Bhishma as a pleasant entertaining teacher illumines the class with an anecdote. He illustrates the precedent of Bhakta Druva whose striving (यवसायः) and final attainment (संस्थानः स्थानः) are proverbial.

## CARRIES TO A TRANSCENDENTAL PLANE

यज्ञः यज्ञपतिः ... यज्ञगुह्यम्  
(971-82)

Here is a long Adwaithic description which Bhishma recognizes as esoteric गुह्य-यज्ञगुह्यं. yet hints indirectly for its elucidation. This is an elaboration on Yajnah in an entirely adwaithic spirit:— यज्ञः यज्ञगुह्यनिः... यज्ञगुह्यं (971-982). The delineation ends with the significant word यज्ञगुह्यं. The Yajna—the sacrificial Yajna, as understood, may not in these days carry much spiritual conviction. If however, Dharma is substituted for Yajna, I hope the understanding may be easier and clearer. Now, we will see whether there is any room for this wishful thinking. You will find that the delineation is bracketed by words of Dharmic import. You have सपिण प्रपितामहः on the left and अन्नं अन्नतः on the right. Now पितृसेवा पितृयजन पितृयज्ञः may be implied in the former. No greater tribute has been paid to पितृसेवा than that was paid by Sri Rama while addressing Sita before embarking on Vanavasa.

अस्वाचीनं कथं देव प्रकौरैः अभिराध्यते ।

स्वाधीनं समतिक्रम्य मातरं पितरं गुरुम् ॥ (Ayo 30-33)

He ends his arguments by concluding *तथा च तितु-  
मिच्छामि सहि धर्मस्सनातनः*. The sandwitching slice  
on the other side of the delineation is literally *अन्तम्*  
which should ultimately indicate the highest  
form of Dharma of *अनन्तम्*. The sentiment of  
*मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव* and *अतिथिदेवो  
भव* adorn the Yajna delineation on either side.  
Driven by such Dharmic sentiments, I suppose  
Sri Shankara had interpreted the last word  
*यज्ञगुह्यं* as *निरुक्तम्*. To quote him :— *यज्ञानां गुह्यं  
ज्ञानयज्ञः । फलमिदं सिद्धिर्हितो वा यज्ञः*. By such impli-  
cations, I think Bhishma intends to transcend  
Yajna to a Dharmic plane.

### BHISHMA SUMS UP

The summing up of the Adwaitha in the  
Sahasranama is unique.

*प्रमाणं प्राणनिलयः प्राणभृत् प्राणजीवनः तत्त्वं तत्त्वचित्  
एकान्तम् ।* (959-965) When it comes to a final say,  
Bhishma becomes authoritative and crowns the  
delineation on Adwaitha with the word *प्रमाणं* and  
climaxes with the unambiguous *एकान्तम्*. The  
words in between explain in a simple and  
elucidatively stepping fashion. *He* is the abode  
of every Prana—Jeevathma (*प्राणनिलयः*). *He* is

the sustainer of it—*प्राणभृत्* *He* is the very life of  
it. *प्राणजीवनः*. Thus *He* is the very essence—*तत्त्वं*  
of all things. And *He* is the real knower of this  
Tathwam (*तत्त्वचित्*). Finally Bhishma reaches  
the summit and declares that the *तत्त्वं* and *तत्त्वचित्*  
are only one and one only *एकान्तम्*. Such a graded  
expressive explanation of Adwaitha from the  
very base to the ceiling is Bhishma's and is in the  
Vishnu Sahasranama.

अव्ययम्

## AVYAYAMS IN VISHNU SAHASRANAMA

It is the slighting, may I say, uncalled for slighting of the Vishnu Sahasranama by Bhaskararaya, the renowned commentator of Sri Lalitha Sahasranama in the Bhashya in which he says\* that the Vishnu Sahasranama employs useless and unmeaning Avyayas and is replete with faulty and faltering Punarukthis, (स्तोम) that is a challenge to any upasaka of the Vishnu Sahasranama. The following two essays are the outcome of such a provocation.

अव्ययम्

### INDECLINABLES.

Indeclinables are often the word-starved poet's rescue. They form metre-filling stock from which a versifier can freely draw upon. They will not mar the meaning as they stand

\*यथा विष्णुसहस्रनामादिषु “क्षेत्रज्ञः अक्षरः एव च” इत्यादी निरर्थक अव्ययप्रयोगः, शतावधि नामां द्विरक्तिः केषांचिद् द्विरक्तिः चतुरस्त्रिंश न तथेह स्तोमप्रयोगः पुनरुक्तिर्वा ।

exclusively redundant. They are mere dummies and they often speak a slur on the poet's talent. They are the tell-tales of his vacuum in vocabulary.

I have heard some critics of the Vishnu Sahasranama led by Bhaskararaya, burdening the indeclinables with the same superfluity which tends to question the adequacy of the author's here Bhishma's fund of vocabulary. It is to expose the hollowness of their argument that this short study of the indeclinables found in the Vishnu Sahasranama is attempted.

To impute bankruptcy of vocabulary to Bhishma who has to his exclusive credit, words like इगही compound words, like चर्मयूयः, conjugate words like विषयः, and conglomerate words like शः शिनिः शब्दसहः शिशिरः is unsustainable.

अव्ययम्

All the indeclinables in the Vishnu Sahasranama are live words. They explain and indicate the meaning in the context. The near words have an incline on them. Erase the अव्यय in the Vishnu Sahasranama and you erase the subtlety and profundity of the context.

In the long course of the Vishnu Sahasranama, there are seven indeclinables that have



not been included in the Namas. There is however one that is included in the body of the *stāva* and that is *सनात्* (896) which by leave of some grammarians, has been given certain disputable forms of inflections. We are now concerned with the former seven that have been thought as a blot in the Vishnu Sahasranama. That they are not blemishes but blossoms is the refrain of this theme.

## I

पूताः सापसमात्मा च मुक्तानां परमा गतिः

(11-12)

*He* is the supreme goal of the emancipated मुक्तानां परमा गतिः. Reaching *Him* is the highest attainment. Once *He* is reached, there is no return. (यत् गता न निवर्तन्ते). This gives a conception of a place where we go, stay there and not return—thoroughly a physical conception in the domain of space. But it is a realization which once attained, there is no shaking away from it. It is a realization where you perceive परमात्मा everywhere and in every being—भूतमा मृतमात्मनः. What the Vishnu Sahasranama stresses in particular and in addition is to realize पूतात्मा परमात्मा—a pure परमात्मा everywhere—a pure शुद्ध

Paramathma without any sort of individual difference. The *च* here stands to stress the Poothatma Paramathma conjugate conception. The *च* here does not allow you to realize a Paramathma divorced from Pootha Paramathma. It is easy to catch the Paramathma conception in every being. A Poothatma Paramathma idea is very difficult to conceive. It is to spotlight the latter idea, the *च* stands here. Bhishma having said Poothathma—having said of *His* purity and sublimity will not in the same breath load Paramathma with an inert letter (निर्र्थक) of *च*. The *च* here stresses for a realization or actualization to borrow the phrase of Aldous Huxley, of pure sublime Paramathma in every being by the aspirant.

## II

वर्धनः वर्धमानः च (262) विविक्तः श्रुतिसगरः ।

सुसुजः दुर्धरः वाग्मी

*He* is the evolver—वर्धनः. *He* is evolving वर्धमानः. The *च* after Vardhamanah is to bring a concept of *His* continuous process of evolution. The *च* says that there is no end to *His* evolution. *He* is evolving and evolving. The *च* is the recurring decimal dot on Vardhamanah. From

the seeker's, from the persistent and industrious seeker's, point, *He* will be found ever revealing *Himself*. The च says *He* is ever revealing. The succeeding words though beyond the scope of discussion, continue the idea that *He* will be ever evolving and revealing and there will be inexhaustible things to know and hear of *Him* — भुतिसगरः though basically *He* remains without any change or attributes — विविक्तः । *His* creative (सुमुक्तः) evolution, reaches the unfathomable (दुर्धरः) oceanic depths (भुतिसगरः) beyond words — वाग्मी ।

The Vishnu Sahasranama in this place has a conversational setting. Bhishma turns to Sri Krishna and says, "My tongue has failed me. Thou art the वाग्मी and Thou only can explain Thy evolutionary reaches." That is how, I presume, Bhishma might have addressed Sri Krishna in the gathering where the Vishnu Sahasranama was in discourse.

Let it be observed that च is not put against भुतिसगरः which it could have equally adorned. But one day the depth and potentiality of the ocean might be measured. Even on that day, the वचमानः would be found still unrevealed. This then becomes a case where उपमेय falls

short of the उपमान । *He* being विषमः, *He Himself* can only be the उपमान for *Him*. There can be no उपमेय for *Him* — (विषमः शून्यः)

The भुतिसगरः here, pervades the aroma of समुद्रमिव रत्नाढ्यं सर्वभूति मनोहरम् of the Ramayana. Here the ocean diver in quest of pearls stands compared with the seeker of God. Each is rewarded according to his implements, industry and capacity.

And so the च here stands as much expansive as वचमानः । The so-called inert च is bound up with all the reflexions of the वचमानः । That is how even the stuff of the thread gets permeated with the perfume of the flower.

### III

अदृश्यः अन्यक्तरूपः च (306)

*He* is invisible अदृश्यः and remains undefined and incomprehensible अन्यक्तरूपः । The च here is to expand and enhance *His* अन्यक्तमात्र namely that *He* is अनन्तः अगोचरः (अदृश्य) शब्दातिगः (अनिर्वचनीय) अचिन्त्यः अतीन्द्रियः etc. The च stands here to encompass all the modes of *His* incomprehensibility and all the shades of *His* Maya — नैकमायः । So that the grasp of this संग्राह्य this incompre-

"hensible idea may be made easy for the seeker, Bhishma precludes this discussion by bringing to the field *His* time manifestation — *His* Kalārupa, namely युगादिकृत् युगावर्तः नैकमायः महाशतः । At this juncture, I may be permitted to interpret महाशतः with profit as कालो ऋग्दमस्सः a phrase of Sri Shankara said in another place.

Among his अव्यक्तरूप the मायाहारा is the most conspicuous and the most incomprehensible. Here is the masterly hand of Bhishma to show to the seeker how absolutely incomprehensible *He* is. युगादिकृत् युगावर्तः नैकमायः are the master strokes. *He* is युगादिकृत् । *He* is the institutor of Time. *He* is the one who set the Time in motion. It is mentally impossible to think of a point when Time began (युगादि). And it is still more impossible to think of one who created or set this point from which the Time began to function. That the *Lord*, who set this point is still anterior to this point is beyond human conception. There cannot be a better concise and apt expression for the antiquity of the *Lord* than this word युगादिकृत् which speaks absolutely for अतीन्द्रियः and महामायः aspect already met in the Vishnu Sahasranama. The च in this place

is to gather together all other aspects of *His* Maya — नैकमायः ।

If detouring is permitted by the reader, it may be seen now that the next two words सहस्रजिप् and अनन्तजिप् say that *He* is comprehensible — दृश्यः and व्यक्तः to *Himself*. If high-brows would not raise their eye-brows, I will say here सहस्रजिप् and अनन्तजिप् instead of सहस्रजिप् and अनन्तजिप्. For in the final analysis जिप् and जिप् are interchangeable. To know is to win. The writer is guided for this observation by the Vishnu Sahasranama itself which says at another place जयन्तः सर्वजिप् जयी (78) and again विद्वत्तनः and वीतभयः (920) at another. Let the reader observe the aptness between नैकमायः and सहस्रजिप् which together form a perfect Dvandwa. The सहस्रजिप् says that *He* has surmounted *His* Maya.

## IV

यज्ञः इज्यः महेज्यः च क्रतुः सत्रं (448-449)

This is a short string on यज्ञः. On two previous occasions यज्ञः has been dealt with in the form of चुषाही (256) and महामखः (439). The चुषाही is a form of yajna lasting for twelve days and more and महामखः is a yajna where Dharma forms the यूप for the sacrifice. In this short

string on yajna. Bhishma's intention is to thread in to the string all the other forms of yajna. That is how Sri Shankara anticipates and spotlights Bhishma's च which is only put two steps hence after महेज्यः. So after saying that He is यज्ञः He is the goal of yajna. (इत्यः) and also the goal of great yajna. महेज्यः he puts च in order to say that He constitutes all other varieties of yajna. The following synonyms of yajna like ऋतुः where यूय is essential and सञ्च where in addition learned men congregate during yajna, confirm the part the च is expected to play here. The ऋतुः includes other forms of yajna like अहिनिः that lasts for several days and एकाहः that is confined to a day.

Here is an excellent guiding device by Bhishma. It may be observed here that this group on yajna has words of two different phonetic import. यज्ञः इत्यः and महेज्यः belong to one homogeneous phonetic group and ऋतुः and सञ्च belong to another slightly heterogeneous group. Intentionally Bhishma has placed च after the first group so that the reciter taking a clue from the heterogeneous group, might bring into the fold of yajna all other different varieties of yajna like अहिनिः एकाहः, etc.

Taking aside, सञ्च was one of those occasions when religious or philosophical seminars were simultaneously held in those days.

V and VI

क्षेत्रज्ञः अक्षरः एव च (17)

अन्नं अन्नादः एव च (984)

Since between these two ideas there is a perfect correlation, these will be discussed together. For the ordinary unlearned there seems to be a distinct difference between क्षेत्रज्ञः and अक्षरः and again between अन्नं and अन्नादः.

He is the food and He is the eater, (अन्नं अन्नादः) In order to stress that there is neither distinction nor difference between them एव च is used here. Again if one could realize that क्षेत्रज्ञः and अक्षरः are one, there would be no difficulty to understand that अन्नादः is क्षेत्रज्ञः and none else, because the अन्नं अन्नादः conception is a corollary of the क्षेत्रज्ञः अक्षरः conception. To say that one is the corollary of the other एव च is placed next to each conception. So एव च here besides explaining

Note:—To know what क्षेत्रज्ञः and अक्षरः are, one can recall Geethacharya's words namely क्षेत्रज्ञं चापि मां विद्धि —(G. 13-3)

the context at either place, also serves to amalgamate the two conceptions together. The एव च posted at क्षेत्रज्ञः and अक्षरः is a directive saying - refer for further elucidation and confirmation at अन्नं अन्नदः । In other words एव च is an asterisk mark of Bhishma indicating a cross reference elsewhere.

## VII

अथ

अथ अपराजितः

विश्वमूर्तिः महामूर्तिः दीप्तमूर्तिः अमूर्तिमान् ।

अनेकमूर्तिः अभ्यक्तः शतमूर्तिः शताननः ॥

एकः नैकः सवः कः किं यत् तत् पदं अनुत्तमम् ।

(716-732)

लोकत्रयः लोकनाथः माधवः भक्तवत्सलः ॥

अथ is मङ्गलवाचक । अथ heralds auspiciousness. It is a prelude to something very auspicious. अथ says "Harken ! An important announcement will now be made." Bhishma, through अथ alerts you and prepares you for a weighty, significant passage in the Vishnu Sahasranama. He says "अथ - And next !" And stops in order to stir your curiosity. For, he is now going to dwell in detail and methodically on तत्

- (1) on तत् than which there is nothing higher and nobler अनुत्तमपदं ।
  - (2) on that तत् over which Gayathri waxes into development. Let it be noted that सविता of the Gayathri is there in the prospect in the form of सवः (सुते सवमिति सवः) heralding the emergence of तत्, the horizon of the yogins.
  - (3) on the तत् which is the essence of तत् त्वं असि । Amongst the शतमूर्तिः शताननः thou reader art one)
  - (4) add on that तत् which forms the answer of all the questions कः किं यत्, the goal of your quests.
- The तत् is that one (एकः) unmanifested and unknowable (अमूर्तिमान् अभ्यक्तः) yet radiant and lovely and omniscient (दीप्तमूर्तिः) from which the many (नैकः) have evolved (सवः) and have shown themselves in various and variant forms (अनेकमूर्तिः शतमूर्तिः) and features (शताननः) to form the great manifested महामूर्तिः, nay, the very cosmos विश्वमूर्तिः ।
- Since तत् forms the whole sweep and precis of the Vishnu Sahasranama अनुत्तमपदं Bhishma

inaugurates the delineation on तत् by bringing at the inception the same synonym of the last and the first word of the Vishnu Sahasranama, namely अक्षोभ्यः and विश्वं. The अपरस्मिन् plays in the shapely विश्वमूर्तिः. It is here in the delineation on the तत् that the indefinable nebulous विश्वं gets a conceivable concrete shape (शतमूर्तिः शताननः) for the Sadhaka.

And again it is here that the important questions of Dharmaputra, namely को धर्मः सर्वधर्माणि and किं जगत् मुच्यते जन्तुः find their answer (कः किं). The अप् that the Vishnu Sahasranama prescribes is शतमूर्तिः शताननः or अनन्तरूपः अनन्तश्रीः which the latter अनन्तरूपः अनन्तश्रीः is more euphonious and euphorious. For the answer of the other को धर्मः question the reader might refer to the essay on Dharma in the Vishnu Sahasranama.

You have a Shiro-mantra for Gayatri and you have a shiro-mantra for तत् in the Vishnu Sahasranama. Here तत् tapers off into लोकवन्दुः लोकनाथः माधवः भक्तवत्सलः। Here the Madhavah, the resource of all wealth and wisdom bringing with him his earlier associates namely भृगुर्धर्मः माधवः, माधवो मधुः, माधवः भक्तवत्सलः soars the upasaka

skywards in ecstasy bestowing on him motherly affection and love (भृगुर्धर्मः) sweet (मधु) and tender (वत्सलः).

And so in the Vishnu Sahasranama and may I say only in the Vishnu Sahasranama all the Aavyayas remain अवयवः occupying places of perennial significance of great import.

P. S.:-Now if this theme of interpretation is recognized, it brings to question the propriety of the Vishnu Sahasranama Archana that is now in vogue. It is an Archana where these seven Aavyayas with so much pregnant significance are flung to the winds. In this process, it is a truncated Vishnu Sahasranama that comes into use. It is a disservice done to Bhishma though unwittingly. The Vishnu Sahasranama is therefore not so much meant for Archana but definitely meant for recitation, rather for recitatorial meditation.



## TAUTOLOGY IN THE VISHNU SAHASRANAMA PUNARUKTHI

When the Vishnu Sahasranama stands for a contest of comparison with the others of its kind, notably "*Lalitha Sahasranama*" the first thing that hits the eye of the critic is its repetition from which the "*Lalitha Sahasranama*" is distinctly devoid of, save for two words सप्तो (128 & 711) and तस्यै (412 & 507) which, however, save themselves from tautology by the intricacies of prodigious Sanskrit grammar. A closer study of the Vishnu Sahasranama would reveal that the Punarukthi is not its flaw but its distinctive flavour—it is not its blemish but its beauty. The Vishnu Sahasranama is a chain of words set to Anustup metre. It is a poetical construction that does not render itself to prose order because there are no verbs. Each word is a sentence complete in its sense. Under such self-imposed constructive handicap, the author's sway of expression gets inevitably restricted. So Bhishma, within the bounds of

such exigencies, had to devise a method of his own to supplement, extend and elaborate certain ideas. He had to contrive a method to connect certain ideas already expressed. Punarukthi is a contrivance adopted by Bhishma to meet such a situation. Punarukthi in addition to its intrinsic and various other shades of meaning, indicates a cross-reference within the framework of the Vishnu Sahasranama. It is the contemporary star or arrow-mark invented by Bhishma to indicate a reference elsewhere, in the Vishnu Sahasranama. In this light a few important Punarukthis will now be discussed

Among the Punarukthis, the following stand out:—

विष्णुः, एव च, माधवः, ऋद्धः, द्युतिधरः,  
अपराजितः, उद्भवः अक्षोभ्यः, सुपर्णः, प्राणदः, श्रीमान्,  
अव्ययः, विष्णुः वीरहा, शुभाङ्गः प्रमाणं दक्षः भोक्ता ।

दक्षः

(423-917)

The दक्षः appears in two places. उग्रः संतप्तः दक्षः विश्रामः चिन्वद्दक्षिणः and at दक्षः दक्षिणः क्षमिणं वरः । He is angry as well as loving. He is terribly severe and as much compassionate. (उग्रः संतप्तः) In the dispensation of justice, He is steadfast.



(दक्षः) in these twin qualities. In the discharge of Justice, the missing and yet essential quality of (क्षम) forbearance in the first context is made good when दक्षः reappears with क्षमिणिवरः. Here according to Sri Shankara दक्षः and क्षमिणः are synonymous दक्षिणशब्दस्यापि दक्षशब्दार्थ एवार्थः । दक्षमेव पुनरुक्तिदोषो नास्ति (An absolute surrender at His feet (विश्रामः) qualifies the repentant for His forbearance.

Forgiveness by one might be due to ignorance of the misdeed or to fear that the misdoer might retaliate if punished. But in the case of the Lord, the forgiveness is neither due to ignorance nor to such a fear. The words विदित्तमः वीनयनः say that He forgives fully knowing your misdeeds and not out of fear. His pardon is absolute—क्षमिणिवरः ।

शुभाङ्गः ।

(595, 782)

Here the शुभाङ्गः is to connect the शान्तिदः सद्यः कुमुरः कुवलेश्वरः and लोकसारंगः सुतनुः तनुवर्धनः. Here the handsome शुभाङ्गः comes in as a common friend. After bringing these two groups together, the simply keeps aloof, for the शान्तिदः to play his

role. The peace or tranquility (शान्ति) is attained by one who has a firm conviction of either of these ideas contained in these two groupings.

For शान्ति one should have (1) either a conviction that He is the Creator स्रष्टा, He is the loving Protector कुमुरः and He is the Destroyer or Rejuvenator कुवलेश्वरः. Here the कुवलेश्वरः is the स्रष्टाशायी reposing and drifting in absolute abandon on the placid waters of the Deluge. This repose is Bhishma's pictorial symbol of peace.\*

(2) Or he should have a conviction that the whole world is a pantomimic show conducted by that Diligent string-bolder शततनुः । A little release of the string causes the world to play (तनुवर्धनः) and a little pull causes the curtain to fall at the close of the show—लोकात्मजः ।

The following words emphasize that the whole show is great (महत्तम) and beautiful (सुन्दरः) and is regulated by a mode of automatism (कृतकमी)

\*Even in this repose, there is a catch. The Lord is seen sucking His great toe. This symbolizes the lingering Karma of the soul waiting to take shape in the subsequent creation.

- १ ओजः तेजः द्युतिधरः प्रकाशात्मा  
२ तेजोवृषः द्युतिधरः सर्वशस्त्रभृतां वरः ।

द्युतिधरः means that *He* is the bearer of a liance or effulgence. The radiance is due either to physical, mental or moral perfection. *His* physical perfection and beauty get explained where we first meet द्युतिधरः associated with ओजः and तेजः. Oja is vitality as a result of physical achievement and perfection. Duethidharah when *He* comes next time bringing along with him तेजोवृषः shows *His* moral perfection saying that *His* effulgence is Dharma. As though to affirm that physical and moral perfections are complementary to each other and one is a natural concomitant of the other सर्वशस्त्रभृतां वरः is tagged with तेजोवृषः and प्रकाशात्मा is placed in relation to अजः तेजः । The natural other concomitant of each perfection is therefore found interchanged between them, in order to fully complete both the phases of perfection at their respective places. To clarify the expressive confusion, I will say that the Vishnu Sahasranama does not indivi-

dualize each perfection by saying ओजः तेजः द्युतिधरः सर्वशस्त्रभृतां वरः and तेजोवृषः द्युतिधरः प्रकाशात्मा but it compliments each perfection with the other, to show that द्युतिधरः is fully perfect in either context.

उद्भवः ।

(373, 791)

- १ वेगवान् अभिताशनः ।

उद्भवः क्षोभणः देवः श्रीगर्भः परमेश्वरः ।

करणं कारणं कर्ता विकर्ता गहनो गुहः ।

- २ लोकसारङ्गः सुतन्तुः तन्तुवर्धनः ।

इन्द्रकूर्मा महाकर्मा कृतकर्मा कृतागमः ।

उद्भवः सुन्दरः ।

The reader's attention is to be drawn to the two words, namely क्षोभणः and सुन्दरः following उद्भवः at its two places. The उद्भवः talks of the origin of creation. It is quite proper in the nature of things that क्षोभणः should come first and सुन्दरः should follow the word उद्भवः । The creation is nothing but प्रकृति पुरुषसंयोगः । Before anything takes into a shape, there ought to be a phase of confusion, toilsomeness, disorder, agitation or

disturbance. This phase of a mess – a state of flux at the time of creation gets explained in *सङ्कल्पः*. The *अभितानः* before *उद्भवः* should be marked here to bring to one's mind, the earlier phase of *प्लव* the inevitable antecedent of creation. (*सहासमयं विश्वं अनातीति अभितानः* Sri Sankara.)

The perfect shaping of the creation after this phase of formative disturbance and deliberative uncertainty is explained by the word *सुदृढः*.

In keeping to the theme now propounded the words following *सोमः*, namely *देवः श्रीगर्भः*..... *गहनो गुहः* give us an insight into the deep intensive (*गहनो गुहः*) and deliberative mood of the Lord *परमेश्वरः* equipped with all the necessary potential for creation (*श्रीगर्भः*). The *देवः* here is none else than the *देवः* of Gayatri involved in *मर्गे देवस्य* and connected to *सवितुः*, the Creator. The words *करणं* *कर्तृ* *विकर्तृ* show us the process, the implements, the method, the technique and the talent of the Creator. The *Lord* seems to be awfully excited and disturbed (*सोमः*) to think of a prospect where *He* has to be all at once the Creator (*कर्तृ*), the implements of creation (*करण*), the very cause of it (*कारण*) and yet out of all this commitments (*विकर्तृ*) and to be a non-doer. Realizing the *Lord's* apparently

impossible predicament, Bhishma extols *Him*. *गहनो गुहः*.

Now the words anticipating *उद्भवः सुदृढः* give us an equal insight into the decisive phase of creation (*कृतकर्म*) and ultimate perfection. (*सुदृढः*) Here *लोकसारंगः* takes the place of *अभितानः* of the earlier context. The *सुदृढः तनुवर्धनः* show us *कृतकर्म's* full control over creation and destruction. The *सुदृढः तनुवर्धनः* gives us the picture of the string-holder of the puppet show to which the world is likened. The *इन्द्रकर्म* tells us how the world was created, beginning with the water as *Manu* has said *आप एव (अप एव) ससर्जद्वौ* and the subsequent words *कृतकर्म कृतागमः* show us how *He* became provident *कृतागमः* and how *His* creative plan got fulfilled *कृतकर्म*!

In this place, the Vishnu Sahasranama is highly laconic. Lot of things has to be filled up for a complete build-up of the theme. The Vishnu Sahasranama begins from the most evident and palpable material of creation, the water resultant of *एतज्य - इन्द्रकर्म*! Now (1) *तस्माद्वा एतस्मात् आत्मन आकाशः संभूतः*! *आकाशात् वायुः*, *वायोरग्निः*, *अग्नेरापः* (*इन्द्रकर्म*) has to be filled up between *लोकसारंगः* and *इन्द्रकर्म* and again

(2) अद्भुतः पृथिवी पृथिव्या ओषधयः । ओषधीभ्यो अन्नम् ।  
 अन्नात् पुरुषः ॥ (तैत्तिरीयोपनिषत् - ब्रह्मानन्दवल्ली-१)  
 has to be added between इन्द्रकर्म and महाकर्म ।  
 The words कृतकर्म and कृतगमः should bring to the  
 reader's mind the Lord's automatic creative  
 device, namely seed-plant rotation in the  
 vegetable kingdom, the sex cycle in the animal  
 kingdom and the inescapable enchantment and  
 delusion of Maya in the human kingdom. That  
 is how the creation (अद्भुतः) from a state of seeming  
 chaos (क्षीमणः) settles down to order and  
 perfection सुन्दरः

प्रमाणं

(429, 959)

१ विस्तारः स्यावरः स्याणुः प्रमाणं बीजमव्ययम् ।

२ प्रमाणं प्राणनिलयः प्राणशृत् प्राणजीवनः ।  
 तत्त्वं तत्त्वविदेकात्मा ।

Pramanam (प्रमाणं) means that *He* is the  
 authority, *He* is the wisdom (प्रज्ञानं ब्रह्म) or  
 consciousness because *He* is सर्वविदात्मा as Sri  
 Shankara says. Pramanam occurs at two places  
 as said above.

*He* is perfect consciousness as *He* is said to  
 be सर्वबुद्धिश्च तत् सर्वं व्याप्य नारायणः स्थितः । The

Vishnu Sahasranama has explained the same in  
 the reverse order. The बहिः aspect is explained  
 in the first context and अन्तः aspect in the second.  
*He* is extensive or expansive विस्तारः To correct  
 this somewhat misleading idea of expansiveness,  
 Bhishma hastens to say that *He*, in the  
 extensiveness, is firm स्यावरः And to give further  
 vividness and shape to this स्यावरः, he continues  
 to say that *He* is solid and substantial like  
 a pillar स्याणुः so that there may not be any doubt  
 or mistake of *His* presence everywhere.

The अन्तः aspect gets a detailed and  
 methodical elucidation in the train of words  
 following Pramanam when it reappears. *He*  
 is the only one एकतात्मा *He* is the abode of Prana  
 (जीवः) प्राणनिलयः । *He* is the sustainer of Prana  
 (प्राणशृत्) and *He* is the life principle itself  
 (प्राणजीवनः) and again as *He* is the essence of  
 everything (तत्त्वं), *He* is the knower of everything  
 सर्वबुद्धिश्च and so *He* is the प्रमाणं, the ultimate  
 consciousness. Thus the two Pramanams  
 virtually complement each other.

However, the Vishnu Sahasranama will not  
 allow a thing to hang about loosely. The  
 connecting-link between the two Pramanams is  
 the striking word बीजमव्ययम् placed next to the

first Pramanam, which is synonymous with the प्रकारमा the life-thread through which the words annotating the second Pramanam, namely प्राणनित्यः - तत्त्ववित् are strung.

अपराजितः

(716, 862)

अपराजितः means that *He* is unconquerable or unconquered. This appears at two places.

१ अथ अपराजितः ।

विश्वमूर्तिः महामूर्तिः दीप्तमूर्तिः अमूर्तिमान् ।

अनेकमूर्तिरव्यक्तः शतमूर्तिः शताननः ।

एको नैकः ।

२ धनुर्धरः धनुर्वेदः दण्डो दमयिता दमः ।

अपराजितः ।

At the first place, the Vishnu Sahasranama appeals to your reasoning to show how formidable *He* is to be conquered.

In the second place, *His* formidability is depicted by an armoury *He* possesses and the skill with which *He* wields them. None can dare a duel with *Himi*.

अक्षोभ्यः

(802, 999)

१ जयन्तः सर्ववित् जयी सुवर्णविन्दुः अक्षोभ्यः सर्व-  
वाणीश्वरेश्वरः ।

२ शङ्खधनुं नन्दकी चक्री शङ्खधन्वा गदाधरः (ध्वज-  
पाणि) अक्षोभ्यः सर्वप्रहरणायुधः ।

अक्षोभ्यः by word means that *He* is unperturbable or unperturbed. But in the context as it comes in the wake of जयन्तः सर्वविजयी, the word means that *He* is unconquerable. The word stands on its own, on its own build and constituents for its meaning. All the alphabets go to form the word: अकार to ओकार, ककार to यकार (मकार) and यकार to हकार, the letter only phonetically. All these are there in the construction of the word. The सुवर्णविन्दुः on the rear represents to complete the वर्णमाला with विसर्ग and णि. The सर्ववाणीश्वरेश्वरः stands there for the whole gamut of vocabulary.

With this background, we will see why Bhishma has chosen to place अक्षोभ्यः with जयन्तः सर्वविजया next to सर्ववाणीश्वरेश्वरः and again with शङ्खधनुं नन्दकी चक्री शङ्खधन्वा गदाधरः रथाङ्गयानिः and next to सर्वप्रहरणायुधः । Let the reader note the

identity between सर्ववामीश्वरेश्वरः and सर्वपहरणायुधः in the two delineations. There are only two ways to conquer one another. Either it is by a brainy contest or by brawny contest. How it is impossible to conquer Him by वाग्वाद is shown by ब्रह्मोक्तः at the first place and how equally it is impossible to do so by शस्त्रवाद or बल is presented at the second place. (The order in the Vishnu Sahasranama is the same as in any combat where when words fail, swords prevail). Here Bhishma takes all the lexicographers and coiners in his stride to establish the unconquerability of असोम्यः in his unique and in-imitable style.

धाता

(44, 951)

This word occurs at

- १ अनादिनिधनो धाता विधाता धातुरुत्तमः
- and २ आधारनिलयो धाता पुष्पदासः प्रजागरः ।

In the first place धाता says that He is the support of the worlds. (अनन्तदिरूपेण विश्वं विभर्तति —Sri Sankara).

The word support gives a picture of bearing a weight and a sense of stress and strain. The

पुष्पदासः at the second place negatives this idea of burdensomeness and presents a picture of ease and pleasure. The प्रजागरः says that He is ever vigilant and He has no rest. In other words पुष्पदास and प्रजागरः explain the विधाता aspect of धाता ।

अनिर्विण्णः

(453, 892)

- १ महामोगः महाधनः अनिर्विण्णः
- २ अनिर्विण्णः सदाकर्षी लोकाधिष्ठानं अद्भुतः ।

अनिर्विण्णः means that He is griefless. The Vishnu Sahasranama talks in both planes—temporal and spiritual. The अनिर्विण्णः at the earlier context speaks on the secular plane while at the later context speaks on the spiritual plane. If one is assured of all the pleasures of the flesh महामोगः and the security of the heavy purse महाधनः there shall be no grief.

However, it is the repose of forgiveness and forbearance (सममर्षी) realizing that the whole world rests upon His will (लोकाधिष्ठानम्) that assures grieflessness.

अमितविक्रमः  
(516, 641)

- १ अमितविक्रमः अमोनिधिः ।
- २ प्रद्युम्नः अमितविक्रमः कालनेमिनिहा ।

अमितविक्रमः says that *His* prowess is beyond measure. *His* immense prowess can be seen through *His* creation or through *His* valour shown in *His* incarnations.

The अमितविक्रमः at the first place exhibits *His* creative prowess. Can there be anyone who will not be moved and awestruck before a vast stretch of waters over-reaching the horizon अमोनिधिः? The accoustics of "मे" speaks for the extent and content of the deep waters. The other word अमोनिधिः (323) could have been used here but then the implicit majesty of अमोनिधिः would be lost to the gaze of the Upasaka.

The अमितविक्रमः at the next place shows *His* valour while slaying the wicked Kalanemi or shows *His* mystic powers by which *He* (वीरः शक्तिः शूरजनेश्वरः) covered the Sun's disc with *His* Chakra to beguile Jayadrata. (काल-नेमि-निहा).

The प्रद्युम्न on the rear or अमितविक्रमः is there to show *His* Maya prowess, influenced through *His* four व्यूह manifestations in order to delude us.

व्यूह means reasoning or logic. These four व्यूह manifestations are amenable to reasoning but beyond realization.

वासुदेवः That *He* resides in every being, catches to our reasoning. But how difficult or rather impossible to realize the idea in practice. संकल्पः—One day we will be pulled towards *Him* and then we pass away. Death is there at the corner, but all the while we think we are eternal.

प्रद्युम्नः—None of us carry our wealth to the grave. Yet we hug to it as though possessed.

अनिरुद्धः—There is no enemy to us except ourselves. But we try to foist blame on others.

It is through such cognizable Maya. *He* runs the human race. And so *He* is अमितविक्रमः ।

अमोघः  
(110, 154)

This appears at वसुः वसुमनाः सत्यः समन्तात्समितः समः अमोघः and at उपेन्द्रः वासनः प्राशुः अमोघः शुचिरुजितः ।



अमोघः is one whose worship or praise does not become unfulfilled or in vain. Now the words leading to अमोघः give us how *He* should be praised or worshipped. Since सत्यः heads these words, the idea enshrined in these words gets great importance. Again it is here the word सत्यः the most repeated word in the Sahasranama, to be exact nine times, appears for the first time. So what now follows, with reference to अमोघः, becomes equally applicable to सत्यः.

What is सत्यः ?

समस्तम् means *He* is the same in all beings (सर्वभूतेषु सम एक आत्मा श्री Shankara). There is no difference between individuals. Each one is unlimited (असंमितः). Each individual is infinite by himself. And each individual is as rich, powerful and potential as the other समः (मया लक्ष्म्या सह वर्तते इति समः श्री Shankara). In fine there is neither difference nor distinction between one another. Thus these three words constitute an unfailing (अमोघः) meditative regimen for the Upasaka. वृजितः स्तुतः संस्मृतो वा सर्वफलं ददाति न वृथा करोतीति-अमोघः. This is the essential truth (सत्यः) of the Sahasranama.

अमोघः in the second place (उपेन्द्रो वामनः प्रांशुः अमोघः) speaks in support of प्रांशुः that *He* is boundless. The words, वामनः प्रांशुः together stand for अणोरणीयान् महतो महीशान्. The अमोघः stresses (शुचिरुजितः) the limitlessness of this cosmic conception in either direction or dimension.

माधवः वीरहा

(72, 167, 737) (166, 741, 927)

These two words appear three times. Here the significance of punarukthi is different from the pattern that has been described. Here I entirely leave the idea behind these repetitions to the devotional imagination of the reader. However, before resigning to his own resources, I would just hint the basic meaning of these words so that he may catch the transcendental significance effusing from them. Madhava means that *He* is the Lord of Knowledge, Wisdom and Wealth. Veeraha means that *He* is the slayer of wickedly valiant. The word stands for a gesture of अमयप्रदानम् ।

Now string together the words that are associated with Madhava and Veeraha at their different posts and see what a beautiful garland

they gather. भूगर्भमाधवः । वीरहा माधवः मधुः । माधवः भक्तवत्सलः । वीरहा विरमः । वीरहा रक्षणः । The words could be mixed up and yet the significance would remain unaltered. What more is aspired by the devotee from that One who has no equal विरमः and who is the Lord of all wealth and wisdom माधवः than His protecting hand (वीरहा रक्षणः) bestowing sweet (मधुः), motherly love and affection. (भूगर्भः भक्तवत्सलः).

The वीरहा has another significance that He is the destroyer of evil paths. (विविधाः संसारिणी गतीः मुक्तिप्रदानेन हन्तीति). At every step of our approach towards Madhava you have the patting and guiding hand of this वीरहा रक्षणः ।

Here the punarukthi reaches a height of the aspirant's highest fulfilment.

श्रीमान्

प्राणदः

(22, 178, 220, 613); (65, 331, 408, 956);

अव्ययः

(13, 31, 429, 900).

The most frequent words in the Vishnu Sahasranama are श्रीमान्, प्राणदः and अव्ययः. Each of these appears four times. They are the answers to the basic wants of man. They but

reflect the desires and fears of man. It is in order to assure the pleasures and assuage the pains of life that the Vishnu Sahasranama has taken the trouble of saying these words of solace four times. These together form the कस्युक्ति portion of the Vishnu Sahasranama. These make a separate कस्युक्ति superfluous. No other form of कस्युक्ति can be more complete and emphatic than the one contained in these three words. अव्ययः means immortality, श्रीमान् means possessor of (Lakshmi) prosperity, wealth and wisdom and प्राणदः means giver of life. As P. Nagaraja Rao puts it somewhere else that the "concept of immortality is man's desire for life and fear of death". The immortality that a mortal man can wish for is love of life and love of all prosperity which life here can provide for, and desire to overcome the fear of death. For the Vishnu Sahasranama Upasaka this kind of immortality is vouchsafed not once, not twice, not thrice but four times. Those that man fears most are dispossession of wealth and loss of life. Immortality is nothing but overcoming these fears.

With the inherent constructive limitedness of the Vishnu Sahasranama, what other device

is open to Bhishma to assure and emphasize the bountiful benedictions of the Vishnu Sahasranama than to cry hoarse over and over these words? In other words these **ममदः श्रीमान्** and **अयम्** repeatedly assure the aspirant *His* three-dimensional aspirations of body, mind and soul.

वासुदेवः

VASUDEVAH

(332, 695, 709)

Punarukthi is again a challenge or a tempting curiosity to the travelling aspirant along the long, winding course of the Vishnu Sahasranama to stop at every recurring passer-by and try to question the familiar as to his mission rather than to his renewed mission as to what else he has to say other than what he has already conveyed to you. He is too scarce to appear before you again and again. Unless he has something more to carry to your intelligence, he is not the one to meet you at odd places. It may be sometimes that he has nothing to say by himself. But his associates who are different now, will have something of their own to attest to his earlier assertions. Seldom he comes to you to remind and din into your ears some fundamentals that he had already said before, so that you may have the effect of an imposition exacted by an inexorable teacher. Were you to be silent against him and ignore his frequent visits and show your disgust and impatience, you

are the loser and the poorer and *He* will be sorry for your ignorance.

**वासुदेवः**

Vasudevah is a great name, nay, the greatest name for the spiritual aspirant. In answer to the aspirant's call he appears thrice each time bringing along with him a host of high ranking associates. When he makes his first acquaintance with you, he brings Sri Rama the benevolent Dharma Swaroopa along with him. (वरदः वायुवाहनः वासुदेवः Who else is Vayuvahana other than the Lord of Anjaneya who carried Him on his shoulders even on his first sight when he took Him to his master Sugriva? Let those who doubt the appearance of Sri Rama in Vayuvahana see him when Bhishma Brings him with धनुर्धरः (858) at the next scene.

Having born as the son of तसुदेव, the devotee identifies Geethacharya in वासुदेवः ।

When Bhishma renews Vasudeva's acquaintance, the वरदः gets amplified. The abundance of benevolence cannot reach a greater profusion than with धनुर्धरः वसुप्रदः वासुदेवः वसुः वसुमताः. It is not mere conferring of benevolence but a pouring of it (वसुरेताः) from a great one (वसुः).

of large heart (वसुमताः). To show plentifulness the Punarukthi device is again used, and the Vishnu Sahasranama says वसुप्रदः twice. It is only at this place, the same word without any change in anatomy gets repeated to assert Vasudeva's profuse benevolence.

I ask the reader whether there could be any other way within the constructive restraints of the Vishnu Sahasranama to assure the aspirant of the several mighty affluences of Vasudeva than the one shown in this place where the word वसु which means wealth, greatness and the very life, gets repeated not once, not twice but five times.

When Vasudeva appears for the third and last time, the Vishnu Sahasranama becomes lexicographical of the word, Vasudeva.

**भूतावासः वासुदेवः सर्वसुनिलयः अनलः ।**

वसति सर्वेषु भूतेषु जीवरूपेण अंतर्गमिरूपेण चेति-वसु निवासो वासयति आच्छादयति प्राणिनः ।

Here Bhishma hoists up Vasudeva to Yogins to pinpoint their meditation. Earlier he took the opportunity to assuage with all emphasis primarily the mundane aspirants — ushering them to Dharma (वरदः वायुवाहनः) and then to Artha

(वसुधैव कुटुम्बकम्). Here when Vasudeva takes leave of the mixed assembly of aspirants, he addresses the Yogins in particular. Here the words guarding Vasudeva on either side, namely मृतवासः and सर्वसुनिहयः are essentially Punarukthis, though dressed a little differently. The सर्वसुनिहयः refers to the Charas while मृतवासः encompasses both Charas and Acharas. He confides Yogins who have found Him अन्तः and thereby beyond grasp and, may I say, are frightened away by His unlimitedness and bids them to find Him residing in all things (मृतवासः) and in all beings (सर्वसुनिहयः).

Talking aside rather seriously, अन्तः here is the termination of meditation. The aspirant trying to see Vasudeva as सर्वसुनिहयः in every being and every thing in and about him and beyond, goes on saying सर्वसुनिहयः मृतवासः सर्वसुनिहयः सर्वसुनिहयः मृतवासः and sees a never-ending chain of Vasudeva and in devotional frustration or desparation says अन्तः। (अन्तः—अलं परमंतिः यत्किंसंदां नस्य विद्यत इति अन्तः—Sri Sankara).

Now to those who have shown impatience to Punarukthi, I pose a question. Suppose Vasudeva were to appear only once and it is also taken for granted that all the words at all these

places were put along with Vasudeva, will it be possible for an aspirant to imbibe so much of Vasudeva as has been said now, dividedly and differently of Him? In that supposed lone appearance, the aspirant might have just correlated a few words to Vasudeva and passed on. Unnoticed he should have by-passed Him in a large crowd. It is therefore the much maligned Punarukthi that has fully unveiled the significance of Vasudeva — (वसति वसयति आच्छादयति वा सर्वमिति).

A short re-tracing:—Every phase of benevolence reaches its peak here. It is given by a great one, वसुः it is not given half-heartedly but large-heartedly वसुमताः it is not given stintingly but in a perennial flow वसुरेतः (the draw on the रेतः brings out the continuity of the flow) and to indicate the profusion of the quantity and quality that is given वसुमहः simply repeats itself. व, वस्य has to be observed here to spot-light the vastness of the affluence. (In recitational meditation, this word वसुमहः taking the hint from the Punarukthi in the place, might be repeated not twice as the text indicates but many, many times).

It may strike a critic now that since वसुः has been repeated in the same accent, was it the intention of Vasudeva to confer only one kind of ऐश्वर्यं on the aspirant? No. It is समग्र ऐश्वर्यम् । As though anticipating the critic, the Vishnu Sahasranama interprets वसुः much earlier, preparing the aspirant to hail Vasudeva, the bounteous. Before Vasudeva comes to the stage, the words वसुः and वसुमदः have been clearly shown as to what they encompass by the words, namely वसुदो वसुः नैकरूपः बृहद्रूपः (269-272). The वसुदः means almost exactly the same as वसुमदः । The नैकरूपः and बृहद्रूपः indicate what वसुः, प्रत्यय stands for, at the next stage. Here the नैकरूपः and बृहद्रूपः mean to say that वसुः should be taken not in one aspect of ऐश्वर्यं but in many aspects नैकरूपः and in its vast and wider aspect बृहद्रूपः ।

## RHETORICS IN VISHNU SAHASRANAMA

(Bhishma, the प्रवक्ता, as Sri Shankara dubbed him).

In order to bring emphasis for certain indisputable principles and hammer them into reciter's conviction, words of similar import are repeated successively and in one instance the same word appears twice successively.

शाश्वतः स्थिरः । अमणः क्षामः । दक्षः दक्षिणः ।  
अमृतः शाश्वतः । भूतावासः वासुदेवः । वसुमदः वसुप्रदः ।  
( 623-28 )  
are the few examples.

1

सर्वतः चक्षुः अनीशः शाश्वतः स्थिरः । ( 625-28 ,

That there is no *Lord* beyond *Him* and no refuge other than *Him* ( अनीशः ) is stressed by the twin words शाश्वतः स्थिरः । Again they stress- Beware of *His* ever observing eye everywhere सर्वतः चक्षुः

## वसुप्रदः वसुप्रदः

Why वसुप्रदः has been repeated twice has already been discussed under the caption of वासुदेवः

## अमणः क्षामः

अमणः क्षामः (853) have almost identical import. They have come on the wake सर्वक्षामदः अथसः (For further enlightenment on these words, refer the article on Dwandwa). The four together make an appeal to the reciter. "While you have सर्वक्षामदः why don't you take refuge in Him? (अथसः) Why do you instead feel destitute and desolate (अमणः क्षामः)?" In another breath of entreaty, the Sahasranama says:—"Are you going to ruin yourself (अमणः क्षामः) without seeking His feet (अथसः) knowing that He is सर्वक्षामदः?" This is an entreaty by the Sahasranama addressed to the ignorant out of pity.<sup>1</sup>

1. Sri Shankara says:— अविवेकिनः सर्वान् संतापयतीति अमणः । Here अविवेकिनः should be taken in the secondary implied व्यंग्य sense.

## पेशलः दक्षः दक्षिणः (916-18)

These three are co-extensives in sense. They say how capable, clever and skillful He is. The most learned (विद्वत्तमः) is almost at the next door. His learning has been carried to the third degree excellence (तमः). To keep to the spirit of it, the three words are there.

## विस्तारः स्यावरः स्थाणुः

Have been described already, under teutology with reference to प्रमाणम् ।

## अमृतः शाश्वतः स्थाणुः (118-20)

All these three speak in the same tone to high-light the वरारोहः (यं प्राप्य न निर्वर्तन्ते). It is a steep Ascent (वरारोहः) whose top has an everlasting (स्यावरः स्थाणुः) salubrious (अमृतः) climate.

## अन्ययः पुरुषः साक्षी क्षेत्रज्ञः अक्षरः (13-17)

Here पुरुषः साक्षी क्षेत्रज्ञः are enshrined between अन्ययः and अक्षरः which are almost of equal value.



The bracketing is done in order to pin point and paraphrase in advance the word योगः that comes next to the bracket. *He* goes by the name योगः because *He* is realized through योगः. The trios दुरुषः साक्षी and क्षेत्रज्ञः explain the method in which the योगः has to be practised mentally. One should be ever in communion with *Him* सदायोगी 165), realizing that *He* is ever seated in us (गुरुः), that *He* is the witness for all our actions and thoughts (साक्षी) and that *He* thus knows us in entirety (क्षेत्रज्ञः) and that *His* vigil is inescapable (अन्ययः अक्षरः). The क्षेत्रज्ञः should give one the idea of accumulation and accretions gathered by the जीव in the previous sojourns.

अमृत्युः सर्वदृक् सिंहः संधाता संधिमान् स्थिरः अजः  
( 198-203 )

Here अमृत्युः स्थिरः and अजः are almost indistinguishable and are placed here for emphasis. The three-fold emphasis has a ring of severe admonition. The fierce admonition is given by सिंहः (हिन्स्तीति सिंहः Sri Shankara) who says:— “I am all eyes on thee (सर्वदृक्). What thou soweth (संधाता), thou shalt reap and eat

(संधिमान्)”. The raging roar of the lion continues to echo in the subsequent words दुर्मर्षिणः शास्ता ।

वत्सरः वत्सलः वत्सी (470-72)

If the former description is the सौद्रसः in the Sahasranama, this can be the वत्सल्यसः । If it could be taken for ल, we have here वत्सलः twice. And then we have the *Lord's* motherly endearment saying, “My dear! my love! and my child!” Let the reader bring to his mind the words before and after this flow of Vathsalya rasah. नैकात्मा नैककर्मकृत् and रत्नगर्भः धनेश्वरः; धर्मगुणं धर्मकृत् धर्मी The mother's love seeps retrospectively through the layers of धर्म, अर्थ काम and मोक्ष ।

धर्मगुणं धर्मकृत् धर्मी - धर्म  
रत्नगर्भः धनेश्वरः - अर्थ  
वत्सरः वत्सलः वत्सी - काम  
नैकात्मा नैककर्मकृत् - मोक्ष  
अनेकात्मा अनेककर्मकृत्  
(अनन्तरूप अनन्तश्रीः)

## FORMULAS IN VISHNU SAHASRANAMA

In the prologue, I have said that the Sahasranama enlightens Sandhya and supplements Gayathri. I will now attempt to say how it does so. There are certain formulae — certain word combines — in the Sahasranama as though set in certain patterns so that they may be lifted and equated to certain concepts in the Sandhya Mantra for a quick and clear grasp of it. For instance, the Shiro-manthra of Gayathri, namely *ॐ आपोज्योतीरसो अमृतं ब्रह्म* having two components can be identified with the two formulae in the Sahasranama. The Shiro-manthra is so called because of its importance. If Gayathri is theoretical, the Shiro-manthra is practical. The Gayathri is in the abstract; the Shiro-manthra is in the concrete. While Gayathri indicates the goal of the aspirant, the Shiro-manthra leads him to the goal. The two components of the Shiro-manthra are (1) *आपो ज्योती* and (2) *रसोऽमृतं ब्रह्म* ।

## आपो ज्योती

The *आपः* is derived from *आप्नोत्* meaning thereby that *He* is all-pervading. The *ज्योती* stands for brilliance. But by implication it says that *He* is Vibrant and Vigilant. Together they mean that *He* is all-pervading and observant. All these ideas are brought out and enhanced in the Sahasranama in its formula — *सर्वगः सर्ववित् भानुः विश्वक्सेनः जनार्दनः* (122-26). Here *सर्वगः सर्ववित्* speak for *आपः* and *भानुः* for *ज्योती* and *विश्वक्सेनः जनार्दनः* stand for the purpose and effect of *His* omnipresence and omniscience. The *विश्वक्सेनः* stresses the poignant vigil of the War-Lord and *जनार्दनः* stresses *His* relentlessness and remorselessness in the discharge of *His* justice. (*जनान् दुर्जनान् अदंशति दिनस्ति नरकादीन् गमयतीति जनार्दनः* Sri Shankara). In short the *आपो ज्योती* proclaims that one cannot escape *His* vigil and *His* unrelenting justice. One cannot be scot-free. In paranthesis it can be recalled that this is another form of *रौद्रसः* as one described under rhetorics. There you have *सिंहः* here you have instead *विश्वक्सेनः*, the militant.

For *आपो ज्योती* the following formulas can also be substituted. 1. *भीमः समयज्ञः* (357-358) :-

2. सर्वदृक् सिंहः संघाता संधिमान् स्थिरः (199-203);  
 3. विस्तारः स्थावरः स्थाणुः (426-428); 4. सर्वतः चक्षुः  
 अनीशः शम्भतः स्थिरः (625-628); and 5. सर्वज्ञः सर्वतोमुखः  
 (816-818).

### रसोमृतं ब्रह्म

The concept of रसोमृतं ब्रह्म that *He* is the undecaying and is the essence of everything can be identified with 1. सर्वलक्षण लक्षण्यः (360); 2. सत्त्वस्थः (427); or more profitably; 3. तत्त्वं तत्त्ववित् (रसः) एकात्मा (ब्रह्म) जन्ममृत्युजराणिगः (अमृतः) (966).

### GAYATHRI

#### ब्राह्मणप्रियः

महाक्रमः महाकर्मा महातेजाः महोरगः (671-674)

There are four words in one combine that can with much profit be yoked with the four parts of the Gayathri. This will fit not for wordy annotation of Gayathri but admirably suits for the conception that says तज्ज्ञः तदर्शमावन्म्. Again it is significant to note that this group of words occurs in the wake of a long delineation on ब्रह्म, perhaps deliberately to emphasize that Gayathri is nothing but ब्रह्मविद्या ! And it is the word ब्राह्मण-प्रियः that augurs this group.

Now just an elucidative digression. Certain basic understanding of certain words in the Sahasranama is essential in order to grasp the theme in the prospect. The words like महीधरः महीधरः महोरगः महीधर्ता अमृतः अनन्तरूपः etc., mean that *He* is the bearer of the earth. The अनन्तः and the kindred words like महोरगः connote that the earth is borne in the form of महाशेषः ! (That महाशेषः has nothing to do with the Serpent God, but is only symbolic, is outside the scope of this discussion). It is pertinent to recall what is said of the earth in the पृथ्वीमन्त्र where it is said (देवि त्वं विष्णुना धृता) that the earth is borne by the all-pervading force (विष्णुः). The earth remaining suspended thus is the most vivid and scientifically proved evidence of *His* all-pervading force. So it is but proper that the words carrying such an idea should occur repeatedly in the Vishnu Sahasranama. There are eight words of such identical import. Extending the same idea, these words are there to say that all other global planets including the sun remain similarly suspended by this all-pervading force which, in the scientific language, goes by the name of gravitational force. Ultimately this means that all the planets and the ego-centred residents of

those planets not excluding this earth, are under His supreme control.

Now to the theme:— Those four words that go parallel to Gayathri are महाक्रमः महाकर्म महातेजाः महोरगः (671-674). The cosmic perfect order (महाक्रमः) comes to the view when (ओं) भूः भुवः सुवः are uttered. The creator's (सविदुः) stupendous work (महाकर्म) comes to the perspective when तत् सवितुः चरेण्यं is thought of. His prowess is meditated upon (महातेजाः) when भर्गो देवस्य धीमहि is visualized in the mind's eye. As described earlier the महोरगः should bring the idea that the whole universe is under His impelling force— धियो यो नः प्रचोदयात्. The reader should not read the chapter and pass on. I would advise him to sit at it. Let him face eastward, close his eyes and bring to his mind each one of these four phases of Gayathri and then the corresponding phase in the Sahasranama and meditate on it. I wish him through the universal voice धियो यो नः प्रचोदयात् ।

In the very spirit and letter of the word सर्ववागीश्वरेश्वरः Bhishma becomes highly eloquent round about this word and the reciter finds art, literature, simile and metaphor crowded about this word. The beauty of expression begins from the word सुलोचनः (794) as if it were alerting the aspirant to observe carefully the delineation coming hence forward, and ends with the word चाणूरंघ्रनिषूदनः (825).

I am craving the indulgence of the reader even to the point of a tedium while passing through the opening part of this chapter. There will be a sort of going about here and there amounting to acrobatics.

The phenomenon of creation which goes on by a process of automatism (कृतकर्म, स्वाभाव्यः) (523) is described in detail through the words starting from सुतनुः and ending at सुलोचनः । Here we would better take सुलोचनः as provident. (सुसमीक्षा - पर्यवेक्षणम् - दृढचिन्तित्वम्) He has provided

himself for the future run of the world. (कृतागमः) The words अर्कः वाजसनः and शुद्धी each and collectively speak for the Sun God. The one-  
entity of the Sun has been made the common cause for worship अर्कः through Gayathri, for food वाजसनः, through rain, and for heat and energy through fire शुद्धी. Having thus provided Himself, He had conquered the problem of creation (अयत्नः)

Here the twin ideas said earlier and now, namely

अम्मोनिधिः अनन्तात्मा महोदधिशयः अन्तः  
अजः महार्हः स्वाभाव्यः जितमित्रः प्रमोदतः ।

and इन्द्रकर्मा महाकर्मा कृतकर्मा कृतागमः ।  
( 517-525 )

उद्भवः सुन्दरः सुन्दः रत्नाभः सुलोचनः ।  
may be recollected for a better understanding of the cyclic creative phenomenon. By inventing a phenomenon of automatism and natural instincts. (स्वाभाव्यः) He has nothing more to do and He remains absolutely fulfilled of His desires and achievements-कृतकर्मा ।

In order to help the reader, it may be said now that the three words महोदधिशयः अन्तः and अजः stand for the Trinity of विशुः रुद्रः and ब्रह्मा

Their work of creation, protection and rejuvenation is carried by a process of automatism स्वामयः. And so He is worthy of high praise and adoration महार्हः । The idea contained in the delineation between इन्द्रकर्मा and उद्भवः is described under the caption of Punarukthi which should be referred to, for further elucidation.

A

## BHISHMA'S INGENUITY IN SELECTING AND PLACING THE WORDS

जयन्तः सर्ववित् जयी सुवर्णविन्दुः अक्षोभ्यः सर्व-  
वागीश्वरेश्वरः ।

He is जयन्तः जयी because He is सर्ववित्. How He is सर्ववित् is explained in the following words namely सुवर्णविन्दुः अक्षोभ्यः । The सुवर्णविन्दुः means ज्योत्स्ना - Pranava. As He is प्रणवः, He is everything

1. महोदधिशयः is क्षीरसागरश्चयन Vishnu. Here Bhishma draws a picture, a vivid picture, through the media of three words अम्मोनिधिः अनन्तात्मा महोदधिशयः On the infinite canvas, Bhishma paints the primordial waters अम्मोनिधिः over which अनन्तात्मा the Narayana is shown reclining on the bed provided by महारेश्वरः (गरा - waters, अयन - abode). The अनन्तात्मा is here to bring the idea of महारेश्वरः । Thus महोदधिशयः is portrayed in every vivid colour-symbolic and factual.

and hence *He* is सर्ववित्. There is a purpose in selecting these words Suvarnabindhuh and Akshobhyah and placing them before सर्ववर्गीश्वरेभ्यः। The सुवर्णविन्दुः and अक्षोभ्यः stand for the entire range of the alphabets अ to ह namely all the वर्ण विन्दुs and विसर्गs. Again within the word of अक्षोभ्यः the whole set of alphabets is frozen. The word is constituted of अ, ओ, इ, ए, म, य, श and ह the latter ह is there only phonetically. अक्षर to ओक्षर, कक्षर to एक्षर (अ) and यक्षर to हक्षर are all imprisoned in the word. In other words, all the vowels and consonants are there in the constitution of अक्षोभ्यः. The whole of अक्षरमाला is *Himself*. *He* is सर्ववर्गीश्वरेभ्यः has thus been conclusively argued out by Bhishma. Incidentally it may be said that in the language of the Vishnu Sahasranama अक्षोभ्यः stands for the English phrase Alpha and Omega that speaks for the whole. अक्षोभ्यः is the alphabetical expression of विश्व ।

B

## SCENIC VIEW

An Oasis (803-825)

After saying Sarvavagheeshwarswarah, Bhishma descends in the spirit of the word and

waxes into a poetical imagery. It is a word-picture in all colours. The scene conjured up is an expansive lake in the midst of a forest of lofty trees.

It is a deep, unfathomable lake महाद्वदः महागर्भः, seething in aquatic life महाभूतः and aquatic wealth महानिधिः like delightful lotuses of varied hues, blue कुसुदः and white कुन्दः. The lake is skirted with the growth of grass कुन्दः. The crystal clear water पवनः reflects the hovering rain clouds पङ्क्तयः in the sky. A soft-blowing breeze पवनो अनिलाः completes the scenic and salubrious charm of the place.

Further, a few steps off (after covering some words), after leaving, or providing a clearance for leisurely stay of stroll, lies a dense forest with the stately trees श्योचः उदुम्बरः अश्वत्थः, perhaps infested with ferocious and forbidding creatures चाणूरन्ध्रनिपूदनः. A traveller who has come for a good round सर्वतोमुखः and who is blessed enough (सुवतः) to bring himself to the easy reach (सुलभः) of such a splendid spot will be really not wise (संज्ञः) if he were to deny himself of a generous sip of (अमृतताः) and a dip into and a

V. 17



drench of (अमृतवपुः) these lovely waters to get rid of (शत्रुजिह्वा शत्रुतापनः) his travel strains and stasis

## C

## A FIGURATIVE PARALLELISM

Here is a figure of speech अलङ्कार that can be called a poetic parallelism. The words कुमुदः कुन्दः and कुन्दः respectively match with पञ्जन्यः पावनः and अनिलः

कुमुदः tallies with पञ्जन्यः

पावनः " " कुन्दः

कुन्दः " " अनिलः

Now we will see how Sri Shankara's interpretation of these words are so suggestive.

१ कुं धरणिं भारावतरणं कुर्वन् मोदयतीति कुमुदः ।

२ कुन्दपुष्पतुल्यानि फलानि रति ददाति कुन्दः ।

३ कुन्दोपममुन्दराङ्गत्वात् स्वच्छतया स्फटिकवत् निर्मलः कुन्दः ।

पञ्जन्यः means water-laden cloud ready to pour down. पावनः means water but in the present context it is taken for rain. It is the wind that

breaks the cloud into rain—पञ्जन्यः + अनिलः= पावनः) अनिलः means wind or the breeze.

It is पञ्जन्यः that factually gladdens (कुमुदः मोदयतीति) because of the prospective downpour.

It is the falling rain (पावनः) that is the real giver of delight. कुन्दः—फलानि रति ददाति.

It is the limpid air अनिलः that is स्फटिकवत् निर्मलः कुन्दः

The next two pairs of words अमृताशः अमृतवपुः and सर्वज्ञः सर्वतोमुखः could also be included in the parallelism. The pairs talk in terms of cause and effect. He drank Amritha अमृताशः and He became अमृतवपुः He is सर्वतोमुखः and hence He is सर्वज्ञः ।

Here is an ingenious narrative device of Bhishma. The delineation from महाह्नद, to अमृताशः has one composite idea and the next delineation from सर्वज्ञः सर्वतोमुखः to चाणूराग्रनिबृद्धनः has another. To show that there is a connection between these two delineations the twin cause and effect pairs, namely अमृताशः अमृतवपुः and सर्वज्ञः सर्वतोमुखः are juxtaposed. To show that each delineation is distinct from the other, the presentation of the second pair is reverted. In the presentation of



first pair अमृताशः अमृतवपुः the order of cause and effect is maintained. In that of the second pair, सर्वज्ञः सर्वतोमुखः the effect is said first and the cause next. The connection between these delineations and their distinction will be clear in the following D and E chapters.

D

### THE BLISS OF THE EMANCIPATED YOGI (803-814)

The word महाह्रदः is absolutely metaphoric in this place. By itself it means a deep, vast lake; ह्रद itself, is a big lake. It is the महा that transmutates the earthly to the sacred and gives divine greatness to the lake. This is the lake resorted to by the Yogins for an exhilarating spiritual dip (अवगाह्य तदानन्दं विश्रम्य सुखमासते योगिनः इति महाह्रद इव महाह्रदः । — Sri Shankara)

It is a lake where even the Yogins find themselves out of depths महागर्त-गतवत् अस्य माया महती दुरत्ययेति Sri Shankara. Shorn of the figure महागर्तः means सर्वयोगविनिःसृतः (103). It is of unlimited vastness and depth महामृतः महानिधिः These two words speak of a विश्वरूपः whose

neither extent (महामृतः) nor content (महानिधिः) is fathomable.

But if one were to venture a plunge into such a lake, he will be rewarded with happiness कुमुदः-मोदयतीति । And he will be bestowed upon with all the precious things. कुन्दरः-कुन्दपुष्प तुल्यानि फलानि गति वदति । The पञ्चन्यः here speaks for the generosity and bountifulness of these gifts. These gifts will be showered on the Yogin in torrential profusion — सर्वान् कामान् अभिवर्षतीति पञ्चन्यः । All the worldly illusions and doubts will become crystal clear to him. कुन्दः स्वच्छतया स्फटिकवत् निमैलः । The waters of the lake will purify him पावनः । And finally he becomes a सदायोगी ever aware of all things. In other words one becomes omniscient — अनिलः इहति स्वपिति इति अज्ञः, तद्विगरीतः नित्य प्रबुद्ध स्वरूपत्वात् इति अनिलः

Here the metaphor sustaining itself to the last drop is superb. Having recourse to such a lake will anybody return without having a good sip of the waters? So he drinks and having drunk deep of the ambrosia in the lake (अमृताशः-अमृतावपुः) he becomes immortal. मृतं मरणं, तद्वह्निं वपुरस्येति अमृतवपुः । For such an individual having cleansed himself physically, mentally and spiritually, the dip becomes the last dip and he

no more needs the lake either for पानम् or स्नानम् । The emancipated leaves the lake once for all. Thus the metaphor in the Vishnu Sahasranama is complete metaphysically. In fine it could be said that the Vishnu Sahasranama upasaka is assured of all mundane and spiritual aspirations and final emancipation. Because, the lake, bereft of the metaphor, is Vishnu Sahasranama itself.

E

सुलभः (815-821)

Now the Vishnu Sahasranama opens into a new chapter equally artistic. The chapter begins as though with a casual talk accosting the supposed seeker who takes the delineation on the lake factually and tries to go about in search of a lake. To him, the Vishnu Sahasranama says No. You need not trouble yourself wandering about for the shores of the lake in search of Him. He is quite easy of approach. सुलभः He can be seen and realized on the very place where you are, He being सर्वतोमुखः । There is no need to waste your breath in petitioning to Him because He is सर्वज्ञः. And there is no need to waste even of drawing His attention to you, for He is facing you directly सर्वतोमुखः । Nay, wherever you turn,

He faces you. He is ready and ever waiting to help you सिद्धः and with a determination to help you सुव्रतः । Now bring in the earlier appearance of सुव्रतः where He had shown Himself with a smile on His lips to please His devotees सुमुखः (456). (सुव्रतः सुमुखः सक्षमः सुघोषः सुखदः सुहृत्) The words शुक्लचित् शुक्लापनः assure His benevolent hand अभयम् । अभयम् of what magnanimity can be realized if you could recall Sri Shankara's interpretation of सुव्रतः at His maiden appearance. शोभने व्रतमस्येति सुव्रतः—

सकृदेव प्रपन्नाय तवास्मीति न याचते ।

अभयं सर्वभूतेभ्यो ददामि एतत् व्रतम् मम ।

(Ram. 6-81-33)

That is the सौलभ्य of the Lord of Vishnu Sahasranama.

F

संसारः in metaphor (822-825)

न्यग्रोधः उदुम्बरः अधस्त्यः चाणूरान्ननिषूदनः

Here is a grove. Amidst the woods, the phenomenon of Samsara, is hidden in all its ramifications. It is a संसारः that is very evanescent अस्थायः a Samsara that is not certain of its next moment. It is like a tree involved in

the unbreakable self-sustaining automatic (स्वाभाव्यः) chain of seed and plant - a chain of death and birth. It is a Samsara that has aspirations both secular and sacred. The व्यग्रोद्यः that has its roots branching down, towards the earth speaks for the mundane aspirations that are earth bound and limited, while उदुम्बरः the stately tree stretching skyward, speaks for the spiritual aspiration that are boundless. They have the limits of the sky. The word चाणूरं अग्निधूमः warns the aspirant who is lost in such woods, unmindful of the central flag-staff उदुम्बरः the fate of the wicked Chanoora.

It is pertinent to observe here, the Vishnu Sahasranama's appropriateness in exemplifying चाणूरं of all the wicked persons. It should be recollected that Chanoora was whirled round and round by Sri Krishna before he was slain.

बाह्योर्निगृह्य चाणूरं बहुशो आमयन् हरिः ।

(भारत-10, पृ 44-22)

This is symbolic of persons involved in संसारचक्र that has been so clearly described now. It is symbolic of their being entangled in the cyclic phenomenon of birth and death. The word आमयन् emphasizes the delusions of माया संसार ।

## DWANDWAS IN THE VISHNU SAHASRANAMA

(Their elegance of expression)  
(Literary)

Dwandwas are pairs of opposites. They are expressed in different, elegant ways.

### A PERFECT VALANCY IN WORD AND MEANING

Their expression, in most places, is plain - the same word in both positive and negative aspects is expressed: कृतः अकृतः । अर्थः अनर्थः । सत् असत् । क्षरं अक्षरं । गुणवृत् निर्गुणः । स्वप्रियः स्वप्रियः । एकः नैकः । अमली मान्यः । प्रग्रहः निग्रहः । अचलः चलः । निमिगः अनिमिगः । are the instances in the group.

### VALANCY IN MEANING ONLY

At certain places the words are different but the meaning is exactly opposite उन्नः संवत्सरः । अणुः बृहत् । कृशः स्थूलः ।

### TRANSCENDENTAL VALANCY

In some places the words are different, the meaning not literally quite opposite but imply quite opposite meaning त्वया स्थविष्ठः । चतुर्दंष्ट्रः चतुर्भुजः । साधुः जम्बुः वीरबाहुः विदारणः are the examples of this group.

The त्वया stands for जम्बुः and स्थविष्ठः for बृहत् (संहारसमये सर्वभूतनृकणात् त्वया श्री Shankara). At the time of final destruction, all are reduced to dust. (अग्निशयेन स्थूलः स्थविष्ठः श्री Shankara). One is for the infinitesimal speck and the other for the largest mass.

While साधुः speaks for piety, sympathy and protection the जम्बु speaks for destruction. जनान् संहारसमये क्षतः हुतं अपनयतीति जम्बुः ।

वीरबाहुः and विदारणः say that He is the Creator and Destroyer.

चतुर्दंष्ट्र and चतुर्भुजः speak in similar terms. दंष्ट्रा करालानि च ते मुखानि दंष्ट्रैव कालात्तल सन्निमानि (Geetha, 11-26).

### BORDER LAND

The pair क्षमः and क्षामः remains in the border land, between the first and third group. (क्षमः क्षीणः सर्वः प्रजाः करोतीति क्षामः— श्री Shankara). The words phonetically look the same as in the first group, literally not quite opposite but imply opposite ideas in the pattern of the third group.

### DEFECTIVE VALANCY

$$1 + \frac{1}{2} = 2$$

Mutual relationship restores the missing half.

In one place the other half of a Dwandwa is missing. Yet the lapse is clearly suggested by the presence of its other half being placed by another Dwandwa of mutual relationship. कामदः आश्रमः अमणः क्षामः (851-54).

The word आश्रमः (852) without its opposite is put between a Dwandwa, namely सर्वकामदः and अमणः । Here सर्वकामदः is the positive aspect, and अमणः and क्षामः from the negative aspect. Those who seek refuge at His feet आश्रमः are bestowed with all their wishes सर्वकामदः Now the

words श्रमणः क्षमः which form the other aspect of सर्वकामदः stand to explain the missing opposite aspect of अश्रमः namely निराश्रमः if I could coin such a word without affronting the Sanskritists. Here निराश्रमः should mean that those who do not care to take refuge (अश्रमः) at *His* feet, go to utter damnation श्रमणः क्षमः ।

## 6

## LOGIC

सुखदः नैकदः

(889-890)

Here sheer logic establishes the Dwandwa. The नैकदः in the place speaks for the opposite of सुखदः namely दुःखदः. A little amount of logic has to be brought into play. नैकदः literally means giver of not once but by many a time. Since it comes next to सुखदः it should be taken that *He* is the bestower of bliss many a time. The idea of many a time means frequency, which presupposes as many intervals that are naturally governed by दुःखदः.

## 7

## DIVIDES AND UNITES

गतिसत्तमः सुधन्वा खण्डपरशुः दारुणः

566 to 568

Here you have a specimen of the Vishnu Sahasranama's clever device of illustrating through a Dwandwa. Here between the positive and negative aspects of a Dwandwa, another Dwandwa is deliberately enclosed. The गतिसत्तमः and दारुणः stand for a Dwandwa. The former means शिष्टपरिपालकः and the latter means दुष्टनिग्रह. Here सुधन्वा is Dasaratha Rama and खण्डपरशुः is Bhargava Rama. The former has a leaning to गतिसत्तमः and the latter to दारुणः । By such a relationship, they between them form a Dwandwa. Perhaps because of the difference brought to light by the Sahasranama, this जगदम्बरम्, though one of the Avatars, is not so much worshipped as वाशरथी राम is being done.

## 8

## MATHEMATICS

Again it is interesting to observe that सुधन्वा and खण्डपरशुः form a Dwandwa in their own

right. If logic has been pressed into service in the penultimate chapter, a little exercise in mathematics has to be done here. Both are warriors, one wields a *धनुस्* and the other *परशु*. Just disarm them and what remains of them in word symbol is a particle 'सु' and an adjective 'खण्ड' ! The 'सु' heals and 'खण्ड' cuts.

9

## ONE WORD DWANDWA

शर्वरीकरः

(914)

In this single word a Dwandwa is intertwined. It stands for both शर्वरीकरः and अशर्वरीकरः । For Sri Shankara says :— संसारिणां आत्मा शर्वरीच शर्वरी ; ज्ञानिनां पुनः संसारः शर्वरी तां उभयेषां करोतीति शर्वरीकरः ।

Here Sri Shankara was careful, indeed over-careful, not to say अशर्वरीकरः as he took the liberty of explaining भू, घाता संमतः. etc as असु, अघाता, असंमतः etc. If he were to take a similar licence with शर्वरीकरः he would be disturbing the metaphor placed by Bhashina. The शिशिरः and शर्वरीकरः are used here metaphorically and a pleasant idea is frozen in these words. The शिशिरः and शर्वरीकरः are

inseparables. Separate them, the metaphor falls. शिशिरांशुः शिशिरकरः शिशिरदीप्तिः शिशिरकिरणः—रश्मि are to be seen and enjoyed only in शरीर. Sri Shankara would not come to terms at this place with a dawn or daylight devoid of cooling, comforting and refreshing mist and dew. So he chose not to thaw the Dwandwa by saying अशर्वरीकरः ।

Sri Sankara was so scrupulous in respecting Bhashina's figurative sentiments that even while referring to Samsaris and Jnanis, he was speaking of their nights—their dark and ignorant aspects, namely आत्मा and संसारः respectively. However the reciter need not have any qualms or compunction of an interpolation or irreverence if he were to say both शर्वरीकरः and अशर्वरीकरः. I will even urge him to say so, to avoid a feeling of himself being shut off in the darkness of अज्ञान, if he were only to say शर्वरीकरः. That he will not be mistaken, I will say on the authority of the Sahasranama which on the very place proceeds to say अक्रूरः दक्षः दक्षिणः क्षमिगोचरः विद्वत्तमः । He is so Sathwika (अक्रूरः) that He will not be annoyed. He is too beautiful (प्रेमकः) to be stigmatized. He is supremely intelligent and clever (विद्वत्तमः

सुप्तः दक्षिणः) to mistake your intentions. Last but not the least the reciter has the reassurance from क्षमिणिवरः for any lurking sense of error. The अशर्वरीकरः has therefore a sanctioned place after शर्वरीकरः at the meditational and devotional level.

10

### DWANDWA INTERTWINED AND/OR UNTWINED.

In हेमंग, (738) either aspect of Dwandwa is covered. It speaks for the golden hued body as well as mud smeared body. (See Bala Leela). Or चन्द्रनाङ्गदी and हेमङ्गः may be taken as a Dwandwa where हेमङ्गः should speak for the mud smeared body.

11

### DWANDWA HALVED

दिवःस्पृक्

(971)

Though this is one half of a Dwandwa, its other half being by sheer logic भूःस्पृक् or अघःस्पृक् the intention of Bhishma is to leave it alone without its other opposite. This is an unique

place in the Sahasranama where a Dwandwa has full and complete meaning yet remains to be half. Since the intention of the Vishnu Sahasranama through Vyasa (सर्वदृक् व्यासः) who follows the word, is to lift the aspirant to the etherial heights of ज्ञान (दिवःस्पृक्) and not to pull him down to the netherlands of degradation (अघःस्पृक्) the दिवःस्पृक् alone stands here without its supposed adversary, the अघः स्पृक् ।



## THE SUPERLATIVES IN THE SAHASRANAMA

There are six superlatives in the Sahasranama, namely उत्तमः गुरुतमः (210), गतिसत्तमः (572), पुरुषसत्तमः (307), विद्वत्तमः (920) सनातनतमः (897). Among these we are concerned with गुरुतमः and सनातनतमः because these two are coupled with their positive degree words, namely गुरु and सनात् respectively. The other four stand in their superlative forms and are intended exclusively to tell on the supreme aspect and the question of positive and comparative aspects do not arise.

What is the missing link, what is the comparative form that should lie between सनात् and सनातनतमः and between गुरुः and गुरुतमः? Having talked on the positive and superlative degrees, the Sahasranama should talk on the comparative degree lest it should raise the grammarian's critical finger against it. It then causes a literary flaw. It will be an affront to सर्ववागीश्वरेभ्यः ।

सनातनतमः

सनात् means old (चिरार्थवचनः । कालश्च यस्यैव विकल्पना कापि — Sri Shankara). The सनातनतमः

means oldest. Sri Shankara evidently stipulates the middle—'older' aspect and quotes from Vishnu Purana to bring out the three aspects.

“प्रास्य ब्रह्मणो रूपं पुरुषः प्रथमं द्विज ।

व्यक्ताव्यक्ते तैवान्ये रूपे कालः तथा परम्” ॥

इति विष्णुपुराणे । But the Sahasranama establishes these three aspects in its own unique indisputable way thus ;

युगादिकृत् युगावर्तः नैकमायः महाशनः ।

अदस्यः अव्यक्तरूपश्च सहस्रजित् अनन्तजित् ॥

(300-303).

Now we shall try to assign the three stages for the Lord in His Time aspect. The first stage was when He existed. The second stage was when He instituted the time or set the Time in motion युगदिकृत् । The third stage was when He became Time Himself युगावर्तः ।

The idea will be a little more clear if we could go retrospectively. We shall start from the Time aspect. We know by reasoning Time is eternal and had no beginning. This is the positive degree of the Time aspect (सनात्).

The Sahasranama states that this Time too had a beginning युगदिक्त्. This is the comparative stage of the Time aspect. (सनातनतरः)

The Lord, in order to institute the Time or in order to set the Time in motion, should have been still anterior to this point where the Time began to function. This is the superlative or सनातनतमः aspect of the Lord.

All these are incomprehensible (माय) aspect of the Lord and so the Sahasranama says नैकमायः. For no imagination can solve the antiquity of the Time and much less when the Time began to function and the least one can imagine of a time still anterior to these two aspects. The whole line from

युगदिक्त् युगवर्तः नैकमायो महाराजः अव्यक्त रूपश्च talks on the different aspects of Time. The महाराजः is nothing but Time. कालो जगद्भक्षकः as Sri Shankara put it elsewhere.

The word अव्यक्तरूपः in the line making a common cause with the Sahasranama and with Sri Shankara's quotation from the Vishnu Purana as said above connects these two distant groups of the Sahasranama namely, युगदिक्त् ... अव्यक्तरूपश्च and सनात् सनातनतमः ।

### गुरुतमः

With reference to गुरुः it is not so difficult to conceive of the three progressive positions of the गुरुः, if we care to give attention to the text of the Sahasranama which says at three different places thus :—

१ गुरुः गुरुतमः धाम (210)

२ देवेभ्यः देवभृत् गुरुः (493)

३ प्रभूतः त्रिकुण्ठधाम (62)

The धाम at the first place गुरुः गुरुतमो धाम has to be identified with त्रिकुण्ठधाम which clearly speaks for the three places namely, upper, lower and middle-ऊर्ध्वाधोमध्यमेदेन तिसृणां ककुभामपि धामेति-त्रिकुण्ठधाम ।

For these three gradational places, the three gradational Gurus गुरुः गुरुतरः गुरुतमः can be associated, under such a disposition, the गुरुतरः can be identified with देवभृत् गुरुः as in the evolutionary ladder Devas stand between man and God.

## THE SAHASRANAMA TEACHING THROUGH AN ARGUMENT.

The Sahasranama's argument to bring conviction of an idea is fool-proof. *He* is the Killer of your pride दर्पहा। To understand that *He* is the Repressor of pride, the previous preparatory phase has to be reconciled. The preparatory study is सर्वसुनिलयः अनलः। This is almost an imposition class to inculcate an earlier lesson whose text has been भूतावासः वासुदेवः। The refrain of the three words (of the classes) is almost the same. *He* is residing in every being and in all things (भूतावासः सर्वसुनिलयः। While conceiving the idea, your mind passes from one individual to another, from one thing to another and goes on adding and adding things endlessly to the infinitum (अनलः अलं पयसिः नास्ति Sri Shankara.) Now, you are asked to compare yourself and your place in that scale of that infinitum and to realize for yourself what an insignificant and infinitesimal speck you are.

Your glowing pride is brought down to a flicker (दर्पहा)। At this juncture, the Sahasranama bids you to suppose what the darkness would be caused by the extinguishing of this faint flame? Suppose you pass away, the lamenting hue and cry thus caused can be compared to a dim whisper in the ant-world.

### ADDENDUM.

The annihilation of pride, however, will not work the world that is set going. So *He* hastens to instil pride in man दर्पहा. At one breath, *He* takes away the pride and at another, *He* brings it back. Such a one—such a Maya Purusha deserves to be called proud—हंसः। *He* is proud of *His* creative genius. *His* ways of running the world are thus incomprehensible (दुर्धरः.)

Again in the ultimate analysis, it is *He* (हंसः) that is the (अहं) I'ness in which we approximate to ourselves in our ignorance and say—"This is my book. This is my house. This I did" and so on. So remaining deceptively clothed in Maya, *He* is दुर्धरः. Such a complex idea (दुर्धरः) confined within these four words is amenable to argument and reasoning but beyond the grasp of realization (दुर्धरः).

Is there a formula, a short-cut recipe, to overcome anger and hatred? While I was still a boy, I was told of an expedient by an old and wise teacher to count up to ten or until the heat of the situation got cooled. This arithmetic only helps to quieten the emotion by a diversion and scarcely solves the situation. The Sahasranama gives a formula, a spiritual exercise, to annihilate anger. The recipe properly imbibed never fails. This cure-all is a couplet of अमृतः अमृतः (जितमन्युः). I say this is a cure-all deliberately. Why it is so, will be explained in another context.

This prescribes a mental regimen to think that this universe is but *His* manifestation and each individual is one of *His* forms though of different potentiality and of different evolutionary projection. When therefore one of these varied individuals is the source or the cause of your anger, you have to exercise to conclude that that anger is

necessitated by certain evolutionary set-up where nothing goes wrong—a set-up designed ultimately for your benefit though all reasoning may go against such a thought process. Since you yourself do not comprehend the reason of your position in the order of evolution, you have to give by the same token, the benefit of your doubt and ignorance to the individual who has provoked your anger. As much as you are involved in the conception of अमृतः अमृतः, he, who is now, seems to be in the opposite camp is also involved in the same concept. The अमृतः अमृतः ideology should bind you both in the common pursuit of fuller life.

Following these words, the Sahasranama continues the refrain saying that nothing in the world goes amiss and everything is governed by *His* impartial justice (चतुश्च). Each individual gets his deserts—विदिशः व्यादिशः दिशः, even the irritative provocation one is inflicted with, is his due. For one with such a conviction, the Sahasranama asks 'What is the fear?' भयावहः. That is the wonderful dispensation of नमोऽस्मै !

## VISWAM

Depiction of Viswarupa in the Sahasranama is often interesting, instructive, illustrative and picturesque. Besides self-expressive words like विश्वं, विष्णुः, ब्रह्म there are a few words, most of which are in couplets that give us different dimensional aspects of Viswaroopa.

## 1

लोहिताक्षः प्रतर्दनः (60-61)

लोहिताक्षः stands for मस्याक्षर and प्रतर्दनः stands for the destroyer during pralaya. These two words together speak for the evolutionary dimensions of Viswaroopa. Since these two words follow the word Krishna, the most pronounced विश्वमूर्तिः amongst the ten Avatharas, they paraphrase Him.

## 2

प्रभूतः विश्वबुधाम

(62)

The Viswaroopa here is described in three, the lower, middle and upper, regional or residential dimensions. They are His abodes where He

dwells. Here the अग्राहः Krishna is measured to His full length.

## 3

न्यग्रोधः उदुम्बरः (822-823)

This is a description of Viswaroopa in the vertical or longitudinal dimension. The (न्यग्रोधः) Banyan tree has roots descending from its branches towards the earth where they plant themselves and descend further. This represents the longitudinal aspect from basement downwards. The other tree (उदुम्बरः) is known for its height reaching the skies (अमरान् उद्भतः). So the उदुम्बरः stands for the longitudinal aspect above the basement. He is thus infinite in either direction or dimension.

Symbolically these talk of tendencies of evanescent (अस्थायः) life (संसारः), namely of base, mundane tendencies that take root firmly and progressively and bind you to the earth and free exalted spiritual tendencies spiraling to the heights divine.

## 4

महाभूतः महानिधिः (805-806)

These talk of Viswaroopa in global dimensions. The महाभूतः goes to the vast expanse and

महानिधिः delves and dives into this expanse. It is a thrust and a search in the expanse. In either attempt, He is found unfathomable (महामर्तः). This is a concise description of proportionately progressive infinite.

5

भूः सुवः सुवः (967)

The most familiar and ubiquitous भूः सुवः सुवः stand for the gradational dimensions in planes or may I say, in horizontal dimensions.

6

अणुः बृहत् कशः स्थूलः गुणभृत् निर्गुणः (835-841)

Here Viswaroopa is in every conceivable, all embracing dimension. The अणुः touches the infinite dot and बृहत् reaches the infinite dome. The कशः stands for the thinnest slice and स्थूलः for the thickest stump. The गुणभृत् represents for all the perceptible things between अणुः and बृहत् and again between कशः and स्थूलः. In other words गुणभृत् stands for all definable things. The निर्गुणः on the other hand stands for all those indefinable things that are in the abstract, namely सत्यः, पुण्यः, धर्मः, कालः, जीवः, आत्मा, शान्तिः etc.

7

त्वष्टा स्यविष्टः

त्वष्टा स्यविष्टः (52) is another edition of अणुः and बृहत् representing Viswaroopa.

8

उपेन्द्रः वामनः प्रांशुः अमोघः

(152)

This is a Viswaroopa in growing dimensions. This couplet is nothing but अणुः बृहत्, a concept drawn from epics where उपेन्द्रः as वामनः diminished for the occasion before बलि grows into विम्बरूपः प्रांशुः ।

9

वैखानः सामगायनः (986-987)

This is a Viswaroopa in pursuing dimensions. Here to get the core, one should pass through all the stages of word meaning—its primary root meaning, the accepted or denoted meaning and lastly the implied or transcendental meaning. On such an attempt we go into the word, go along the word and go beyond the word, however, keeping the track unbroken and unsullied. The

वेखानः, as merely an unremitting digger, proceeds to the bowels of the earth, and the सामगायनः projects into the firmament—the final abode of music or sound. So far this is another version of न्यग्रोधः उदुम्बरः already described. However, there is a difference. With reference to the सायक, the वेखानः stands for his endeavours and सामगायनः for his achievements. Viswaroopa here limits itself between his endeavours and achievements, the latter reaching in proportion to the depths or intensity of the former. The Viswaroopa goes on revealing itself as long as he goes on in pursuit of it. However, there is no end in either of these processes. The Viswaroopa remains infinite in both aspects, namely in pursuit and reach.

Again, these two words illustrate that pursuit (वेखानः) is laborious and attainment is hilarious सामगायनः !

In another light as explained in an earlier context these two words imply that mundane pursuits confine you to the dull, dark depths, while the spiritual pursuits keep you soaring to the delightful, celestial summits.

The first word विश्व is the Viswaroopa in the centrifugal dimension. It radiates from the point where the Upasaka stands. The radiations end in infinity. The next word विष्णु is complementary to विश्व which is expansive and nebulous. The विष्णु, the pervading, that forms the radiations, gives shape and details in this expanse. Together they give a conception of finite and infinite in a flow that is never ceasing in the vast space and time.



## महातेजाः

(673)

He is of great radiance महातेजाः । Now the question is whether this radiance can be seen through our naked eye and whether this radiance is of the type that we see in the sun, moon or stars. The idea of this radiance has given the artist, the liberty of drawing a bright halo round the heads of saints and Gods. The question is whether any of us could see a halo radiating from the body of such a saint when he is in flesh and blood. Viswamithra has been described as महातेजाः by Valmiki. अस्यागच्छन्महातेजा विभ्रामित्रो महागुनिः (B. K. 18-37). From this description could one surmise that those assembled at Dasaratha's Court had seen a halo round the personage of Viswamithra? The answer is doubtful. Here the word महातेजाः spoke for his glory or his soul force and effulgence attained by तपसु । So he goes by the name of तपोधनः । इतिहासकौ महावीर्यौ विभ्रामित्रं तपोधनं । अभिवाद्य (B. K. 23-4). Similarly in the Vishnu Sahasranama wherever His brilliance is described, His prowess

is implied by the close word, as could be seen below:

Brilliance	Prowess
१ महाद्युतिः (177)	महाशक्तिः (176)
२ द्युतिधरः (274)	प्रकाशात्मा (275)
३ महातेजाः (673)	महाक्रमः महाकर्मा (671-72)
४ द्युतिधरः (749)	तेजोवृषः (750)

## WHAT IS THERE TO KNOW OF HIM?

वेद्यः

(163-165)

The whole process of creation, evolution and involution remains frozen in संग्रहः संगो धृतात्मा नियमो यमः ।

The word संग्रहः should bring to one's mind the ancient saying घटा यथापूर्वं अकल्पयत् । The manifestation is nothing but a repetition of creation, evolution and involution and again creation and so on. The creation संगः takes places from the repertory collected (संग्रहः) at the end of the previous involution. The material for creation is from this (संग्रहः). The धृतात्मा explains the process of creation संगः, namely तत् सृष्ट्वा तदेव अनुमविशत् । Having created the things, He enters into them (धृतात्मा) and keeps them under His direction (नियमः) and control (यमः). These are the facts that are to be known of Him. वेद्यः, and He being धृतात्मा He is the knower वेद्यः and is in ever consciousness सदायोगी । He is ever alert to Himself.

## Who is सदायोगी

When सदायोगी is taken as a directive, the whole delineation from संग्रहः gives the definition of a सदायोगी । The eternal Yogin (सदायोगी) is the one who is ever conscious of what is said in these five words namely, संग्रहः संगो धृतात्मा नियमो यमः । He is ever conscious that he is but a link involved in that cyclic chain phenomenon.

## THE COSMIC TILLER

हलायुधः

नन्दी वनमाली हलायुधः ।

आदित्यः ज्योतिरादित्यः सहिष्णुः ॥

(560-565)

The Ever-Delighter (नन्दी) reveals his delectable cosmic form garlanded with the entire flora (वनमाली). The हलायुधः is the Tiller—the ploughman of this Greenāry. The Sun (आदित्यः) and the Moon (ज्योतिरादित्यः) are the nurture and nourisher of this cosmic farm. (पुष्पामि चौर्ययोः सर्वाः सोमो भूत्वा रसात्मकः) । (B. G. 15. 13.)

Thus here in Vishnu Sahasranama is a lovely show-piece of cosmic farm-house with a vast farm (वनमाली) and a farmer (हलायुधः) who is in charge of both water (आदित्यः) and fertilizer (ज्योतिरादित्यः).

In parenthesis it can be said that husbandry unlike other avocations entails much endurance (सहिष्णुः). What goes by crash programme and quick results does not suit agricultural economy.

## BALA LBEELA

सुवर्णवर्णः हेमंगः वराङ्गः चन्दनाङ्गदी ।

चीरहा विषमः शून्यो घृताशीचलश्चलः ॥ अमनी

(737-857)

It was on one of those days when the Lord chose to become the little, lovely child of Yashoda.

One day she finds the colourful body (सुवर्णवर्णः) of Krishna besmeared with mud (हेमङ्गः). Perhaps He was just out of a wrestling combat—(मल्लयुद्ध) with some wicked boys (वीरहा). It should have been a fierce combat necessitating some amount of rolling on the ground. Yashoda takes Him away and gives a good wash (वराङ्गः) and appoints His comely body with sandal paste. (चन्दनाङ्गदी). Then on enquiry, she comes to know of His impish activities (विषमः) though He remains all the while denying (शून्यः). He must have been awfully humiliated (अमनी) when found to have entered house after house and lurking there (अचलःचलः) for stealing butter which He was so fond of (घृताशीः). The mud and dust on the

body should have been the result of a scuffle among the cowering urchins while sharing the booty. That is a window in the Sahasranama where you see some romance and melodrama.

## DIVINE JUSTICE

धनुर्धरः धनुर्वेदः

( 857-858 )

धनुः is the symbol of the punisher, the mace of the Judge, the sceptre of the King of Kings. धनुर्वेदः is the knower of justice — the Supreme Judge. Under the caption of धनुर्धरः the Supreme the Sahasranama describes in minute detail, the qualities of an ideal judge and how justice is to be meted out. Nothing of the qualities of the judge is left out in this delineation. However, no mundane judge will come equal to this Supreme Judge.

The unparalleled judge is दण्डो दमयिता दमः । ( *He* is the punishing rod, *He* is the punisher and *He* is the punishment itself ). No earthly judge can ever imagine what the punishment experienced by the culprit would be, let alone the sharpness of the cutting edge of the guillotine. Only this judge knows what the effect of the punishment would be on the punished. These three words are there ( दण्डो दमयिता दमः ) to speak for *His* absolute knowledge of the Supreme Law.

*He* is (अग्रजितः) fearless and has no foes and as you learn later not even the person in the dock.

*He* is (स्वैसहः) not prejudiced. *He* has all the patience and tolerance. Pardoning *He* might do when leniency has to be shown. Warning a shade of pardoning comes in here.

*He* is the ordainer (नियन्ता), restrainer (नियमः) and the controller (यमः) of the offender. Equating this sort of dispensation to the current practice, one can say that the offender is jailed, and often on his good behaviour is allowed on parole. Again his movements might be restrained and controlled within certain jurisdiction.

*He* is (सत्कार) powerful and courageous. Otherwise justice cannot be enforced. *His* executive arm plays here along with (कारणः).

*He* is (सत्पितृः) amiable being endowed with goodness, kindness and virtue.

*He* is (सत्यः) honest and true and ever devoted to truthfulness and righteousness. (सत्यधर्मपरायणः).

*He* is never given to outbursts of emotion. All the pros and cons of the issue are evaluated (अभिप्रायः). *His* opinion is circumspective.

The idea set in the word अभिप्रायः may be drawn to the modern jury system. In short, *He* is not despotic.

*He* is kindly and worthy of love (प्रियाहः), nay, deserves all regard and respect (सहः), *He* being the ideal.

In this Super Supreme Court, there is no capital punishment and the justice is a kind of corrective and reformative (प्रियकर) and the offender is completely restored and he evinces all gratitude and affection towards the Judge. (मनोविधनः).

Punishment becomes salutary and laudatory when the punished begins to love and adore the punisher. That is the standard of justice, the ideal justice, the Sahasranama prescribes.

Here we have Bhishma's inimitable and masterly word-building and idea conveying technique. The great cosmic truth, its working and its mode of existence are hidden in these two words. These two words together make a combined expression enshrining a complex and subtle idea. Independently each does not stand by itself. Together they form one thought process and they should not be separated. They should be expressed together and contemplated together. Separated, each falls flat. They together explain the much debated elusive problem of शून्यः concept.

The word विषयः is constituted of the word सम with the उपसर्ग of वि. By some grammatical leave स becomes its elder brother व. The सम means equality. With the उपसर्ग of वि it means an extraordinary (विशेष) equality.

The ever-existing universe is constituted of two things— सत् and असत् or अक्षरः and क्षरः. If

सत् and असत् are of equal proportion, the result is a vacuum शून्यः. With that kind of proportion, the world would not exist. If inside a cell the positive and negative electrons are of equal strength, the cell will burst and will not exist. The cell exists because the positive and negative aspects are in an extraordinary combination of mutual tension though each of equal valency. Similarly the world is neither absolutely सत् nor absolutely असत्. It is an extraordinary combination between them (वि+समः) in which the world exists and runs though the combining parts are of equal merit— सम and hence शून्यः. What we see therefore of existing world, is a combination of सत् and असत् of equal strength शून्यः but of extraordinary (विषयः) disposition of equality. In totality, what we see is विषयः शून्यः. As a final point, this is a state of absolute शान्तिः.

In a more familiar conception विषयः together stand for गुणशून्य निर्गुण महात् (8.9.41). The गुणशून्य and निर्गुणः separated, they fall; united they become महात् ।

## DESTINY & FREE WILL

(Fate-predestination-Determination).

What I say now has been gathered from a dialogue between an aspirant and His Holiness Chandrasekhara Bharathi of Sringeri Peethah. The dialogue was faithfully recorded by his Boswell, Mr. R. Krishnaswami Iyer\*. However, the skeleton belongs to the dialogue and flesh and skin are covered from the material in the Sahasranama.

Destiny and Free-will are synonymous. If the life phenomenon is a coin, the destiny is its obverse and the free-will its reverse. The couplet belongs to the family of Dwandwas. What seed is to the seedling, free-will is to the destiny. The relationship between them is as old and as good as the relationship between the plant and the seed. Whether the seed is anterior or the plant, is an eternal question. Whether the destiny is the follower of free-will or otherwise is a never answerable question.

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\* Currently Jaanananda Bharathi.

So, for a discussion, we must start from a point as an historian starts his story from some point of time—a point that is convenient and near—a point where one stands. What is one today is due to the culmination or product of the play of one's free-will enacted yesterday, an yesterday that can be carried back to an aeon. The product of the free-will is called destiny, fate or *ṣṛṅ*. This classical Sanskrit word *ṣṛṅ*, thanks to the etymology of the language, explains its nature in the sense that the destiny is invisible. The amount, the extent, the quality, the intensity of the free-will exercised by the individual to bring about that amount of destiny one has in store, are invisible or unknown. Since the destiny is the product of one's own making and not one that has fallen from the blue, one has the capacity to unmake it. The spool of destiny is wound by him and he himself would be able to unwind it. A little more effort than what has been exercised for the making of accumulated destiny should be brought into force to unmake it. When one fails to undo one's destiny, it is sheer folly to blame it. The failure should tell him that the amount of free-will now exercised is not appropriate and adequate to neutralize the



extent of free-will exercised by him long ago. The forces of the former free-will is outweighing the present free-will now exercised. The snag is that since destiny is (ऋत) Adrishta, one does not know what amount of exercise or effort is now needed to outweigh the burden. The choice to overcome destiny therefore, is not to despair but to strive and strive. Thus one is the doer and undoer of one's destiny.

What the Sahasranama says on this destiny ?

करणं कारणं कर्ता विकर्ता गहनो गुहः ।

व्यवसायः व्यवस्थानः संस्थानः स्थानदः ध्रुवः ॥

The Sahasranama admits that the problem of fate and free-will is ponderous and formidable गहनो गुहः. However, it clarifies the problem in ten words. The idea of Fate and Free-will is juxtaposed in the Sahasranama. करणं कारणं कर्ता विकर्ता गहनो गुहः speak for the destiny aspect and व्यवसायः व्यवस्थानः संस्थानः स्थानदः ध्रुवः speak for the free-will aspect. The words करणं कारणं कर्ता विकर्ता say that *He* is the instrument and implement (करणं), *He* is the cause (कारणं) *He* is the doer (कर्ता) and *He* is the non-doer (विकर्ता) or undoer. In conclusion these words combine to say that it

is the Destiny's hand that is at work and that this phase of the Destiny in the phenomenon of life is understandable and unknowable गहनो गुहः. So that the seeker may not be discouraged by the passivity so inculcated, the Sahasranama hastens to turn the coin and shows the Free-will side of the life phenomenon. The reverse of the coin is stamped with व्यवसायः व्यवस्थानः संस्थानः स्थानदः ध्रुवः. It goads him to strive (व्यवसायः). His efforts will not go unobserved (संस्थानः). He will be properly placed (व्यवस्थानः). Nothing goes amiss in *His* orderly dispensation and one's efforts will be rewarded स्थानदः. The ध्रुवः is the final, firm reassurance to the doubting seeker that the Destiny will turn according to one's industry. The word ध्रुवः also illustrates the attainment of Puranic ध्रुवः whose persistent endeavour and final reach of Shimshumara Chakra (स्थानदः), the pivot of the universe are classically proverbial.

This sort of mutual relationship between Free-will and Destiny and the identity of them is the dispensation of *His* supreme wisdom (परमविद्या) which is clear only to the learned (परमः सद्गुरुः) Jnanis.

## What is that SUPREME WISDOM?

परमैः

It is *His* deliberate salutary design that one's Destiny should remain अज्ञ — unknown, lest a knowledge of it should stagger and unnerve one, if the Destiny happens to be quite formidable and should deter him from bringing into force his free-will to undo it. As against this ignorance, God has been kind enough to ingrain hope in man which is aptly described as "Divine Spark" to exercise his free-will confidently. Hope is the hand-maid of free-will. Failure in one's endeavour should be a further impetus to strive.

Again ignorance of this past life brings humility. When in the ordinary course of life, if one stumbles upon some good-luck, he thinks of the kindly hand of Destiny, his ego gets smothered and in its place humility and love of God arise. The knowledge of the Past in such instances might bring indifference to God and pride in one's heart.

So keeping one's past in absolute ignorance is *His* masterly evolutionary design (परमैः) to

keep the world going and lively. By the same token of Divine Design, we shall bury our past, let us not lament over the spilt milk. For the pitcher, the pasture is vast and wide. Let us build our future not allowing the present to slip away but making the best of the present. Now is our time, not to-morrow. Bide the time that is now.

Returning to the Sahasranama and keeping the classical Dhruva as our ideal, we shall hitch our wagon to the pole-star and not minding the earth to which we are temporarily bound and pulled, we shall try to reach the vault striving, striving and striving — अवसत्यः अवसत्यः अवसत्यः

### जन्ममृत्युजरातिगः

*He is beyond Birth, Death and Decay.*

To reconcile to this idea is difficult. However, the Sahasranama reasons out this idea with much clarity. The beginninglessness and endlessness of *Him* can be appreciated only when *His* कालः manifestation is considered.

अहः संवत्सरः व्यालः प्रलयः सर्वदर्शनः ।

अजः सर्वेश्वरः सिद्धः सिद्धिः सर्वादिरच्युतः ॥ (90-100)

is a description in full of the Time aspect of the Lord. Here संवत्सरः has been convincingly interpreted by Sri Shankara as कालात्मनावस्थितः विष्णुः । The interpretation here, clubs the Time and Space (विष्णुः) aspects together as though to show the obverse and reverse of a coin that is Brahman who is at once Space as well as Time. (The correlation is accepted by science which measures space — distance — in the scale of time). Both space and time can be reasoned out to have neither a beginning nor an end.

None can escape the vigil of Time सर्वदर्शनः । Every activity in the universe gets into the

consciousness of Time (प्रलयः — प्रतीतिः पदः — Sri Shankara). Everything in the universe gets recorded by Kala in Space. The Space is the book and the Time is the scribe. This scribe has the Vedic recognition. And so based on this idea, the Vedic सूर्यश्च मंत्रः of Sandhya stands where रत्निः and अहः (अहः is again of the Sahasranama) the Time manifestations are addressed for redress of sin — रात्रि तन् अवलुप्यतु ।

### निर्जरः जरातिगः

To conceive the idea that *He* has no (जरा), decay, the words like ब्रह्म चिक्किः चिमुक्तात्मन् are helpful. These are the aspects of *Him* that are detached from प्रकृतिः । They stand for non-decay and non-progress and a state in-between them. For want of a better expression, I will call his middle state, a state of placidity. This सोमः पृथक् the चिक्किः (इत्थं वर्धमानोऽपि पृथगेऽवतिष्ठति — चिक्किः 253) represents all the three states. The चिक्किः the पृथक् state does not independently and exclusively prove non-decay — निर्जरः । In order to establish non-decay without any shadow of doubt you have to prove or conceive an idea of progress — वर्धनः ।

If it is possible to conceive an aspect of the evolution, progressive, ipso facto, the other aspects can be explained similarly with slight change of argument or reasoning.

The man is a progressive creature. *He* has in view a pole-star. *He* is on his search towards a goal that has no limitations and that has a limitless scope as vast as space and time. Having this infinite opportunity if one is not on his march, he is a jada, a mass of flesh. With encased Athmic energy — high aspiration and by the environmental opportunity, he is by nature and necessity, a progressive individual. In such a moving state the jara or decay is non-existent **अभावम् ।**

गुणभृत् निर्गुणः महान् ।

अधृतः स्वधृतः स्वास्यः प्राग्वंशो वंशवर्धनः ॥

भारभृत् ।

(841-847)

This is a place in the Vishnu Sahasranama that proves जरातिगः up to the hilt. This is a delineation to show how and why *He* is great (महान्). It is pertinent to remember that the word जन्ममृत्युजरातिगः is enclosed between एकाम् and भृशुवस्सुवः between the unit and the gross. Again

when *His* जरातिगः has to be established, the gross — the विवरूप comes to the scene in the shape of अणुः बृहत् कृशः स्थूलः गुणभृत् निर्गुणः महान् Equation:

एकाम् = महान्

जन्ममृत्युजरातिगः = अधृतः स्वधृतः स्वास्यः प्राग्वंशः

भृशुवस्सुवः = अणुः बृहत् कृशः वंशवर्धनः भारभृत्

स्थूलः गुणभृत् निर्गुणः ।

*He* is महान् because none supports *Him* अयुतः *He* being एकाम्. *He* is महान् because *He* is self supporting स्वधृतः. Support or burden means stress or tedium. The स्वास्यः says that *He* is not tired or burdened, nay. स्वास्यः means that *He* is having a pleasant complexion in spite of the load and hence *He* is महान्. And *He* is महान् because *He* has been holding the burden not from yesterday or the day before but from the day when the time happened to be reckoned — प्राग्वंशः । And *He* is महान् because *He* will be still holding on the burden वंशवर्धनः । To give the idea that the weight borne has not been stationary in which event it might be argued that because of a constant even weight, *He* is accustomed to bear it in which case, the महान् becomes a little stunted.

the Sahasranama says वंशवर्धनः. To stress that the weight has been progressive Bhishma adds the significant word मारुतः. Otherwise there is no need for this word, since स्वधृतः He is sustaining the weight Himself, has already been said. Here मारुतः has the force of a चक्रार over वंशवर्धनः the चक्रार that played over वर्धनः वर्धमानः (252) at an earlier place. Sri Sankara makes the problem clear when he interprets these two words almost identically.

वर्धमानः-प्रपञ्चरूपेण वर्धत इति वर्धमानः ।  
वंशवर्धनः-वंशं प्रपञ्चं वर्धयन् वंशवर्धनः ॥

Thus जरा becomes impossible for one whose चिमुक्ति continues to be progressive.

P. S. This वंशवर्धनः मारुतः concept falls in line with the "Continuous Creation Theory" as against the "Big Bang Theory" which stipulates a boundary to the Cosmos. The former is more accepted in the scientific world. (Refer—The Nature of the Universe, "Fresh Light Imminent" by Edward Ashpole — "The Hindu" of 26-3-64 page 6).

P. P. S. The महान् has further and climaxing extension in the context said above. The महान्

actually climaxes at the word योगी. To understand this better, the delineation has to be reset.

कथितः अणुः बृहत् कृशः स्थूलः गुणभृत् निर्गुणः महान् ।

अधृतः महान् वंशवर्धनः महान्

स्वधृतः महान् मारुतः महान्

स्वास्यः महान् योगी महान्

प्राग्वंशः महान्

He is कथितः । He who has been described or praised is कथितः His कथन has been confined within the range of six words, namely अणुः बृहत् कृशः स्थूलः गुणभृत् निर्गुणः In other words, The Lord's description in entirety (महान्) has not gone beyond these six words. Or it may be said that the whole of the Sahasranama has been nothing but explanations of these six words in various forms. Within the limits of these six words, the विश्वं in the word form, is described. What transcends beyond the reach of these six words, goes by the crisp word महान् । Here Sri Sankara touches the very core of the word. He says:—

शब्दादिगुणरहितत्वात्, निरातिशयसूक्ष्मत्वात्, नित्य-  
शुद्धसर्वगतत्वादिना च प्रतिबन्धकं धर्मजातं तर्कतोऽपि यतो  
वस्तुं न शक्यं अत एव महान् ।

Now the महान् aspect should be extended beyond what has been said upto the word भगवन् । The next word is योगी । In spite of this progressing activity and increasing burden, the Lord remains absolutely detached योगी and hence He is महान् . Here योगी has the force of (विचिह्नः) of the earlier वर्धनो वर्धमानश्च context (इत्थं वर्धमानोऽपि पृथगेव तिष्ठति) Thus the महान् aspect gets perfectly completed with the word योगी.

## QUALIFICATION OF A SANNYASIN

संन्यासकृत  
(580-586)

शमः शान्तः निष्ठा शान्तिः परायणः । शुभांगः

Here Bhishma, after calling the Lord संन्यासकृत् the Instigator of Sanyasa, avails of the opportunity to describe the qualities of a Sanyasin by apportioning them to the Sanyasin of Sannyasins (योगी योगीशः) (749-50).

The Sannyasin by subducing the evil passions—दमः should be calm शमः and reposed शान्तिः । The tranquility should be attained by strict discipline (निष्ठा) and steadfastness (परायणः).

The शुभांगः coming at the end of the delineation on Sannyasin has the force of saying that in the cultivation of mind and spirit which is the essential pursuit of the Sannyasin, nevertheless the body should not be neglected but kept clean and trim. The शुभांगः is the background—the canvas over which Bhishma paints the picture of the Sannyasin in order to show that if the canvas is of poor stuff, the picture would be smudged. The Sahasranama thus keeps a perfect balance between the sacred and secular.

V. 21

This is a Vedic proclamation. The how-of-it is given in the Sahasranama in four words महाकृतुः महायज्ञः महाहविः। (675-678). Here the whole universe is compared to महायज्ञः—यज्ञो वै विष्णुः इति श्रुतेः। The activity of the universe is a cyclic phenomenon. It is designed first (महाकृतुः) (कृतुः plan, design, purpose—Apte's, Sanskrit-English Dictionary), in the fashion already done (महायज्ञः), i.e., in the fashion He had done it previously. The process, महायज्ञः, is run for a time and the involution takes place—महाहविः—महच्छ तत् इविच्छेति ब्रह्मात्मनि सर्वे जगत् तदात्मनो ह्यत इति। —Sri Shankara. There is no stoppage. The cycle is again repeated—designed again महाकृतुः, in the same fashion महायज्ञः and run महायज्ञः and ended in an evolution महाहविः। The cycle in like manner goes on repeating *ad infinitum*.

The reciter at this place is advised to repeat these four words chain-wise पुनः, पुनः three or four times to imbibe the cosmic cyclic phenomenon.

## THE BEAUTIFUL

सुन्दरः (791)

His beauty or elegance described in the Sahasranama is not physical beauty that one can perceive through the physical eyes. And is not like the beauty that one could appreciate in the pictures of Ravi Varma. It is His creative beauty that is drawn in the Sahasranama. It is creative order, creative design, creative prowess, creative Maya or mystery or inscrutability, creative spontaneity or automatism, the creative material and the creative continuity that get described whenever His beauty is depicted in words like सुन्दरः, पेशलः, रुचिरांगदः, कनकांगदी, चन्दनांगदी etc. Whenever these words appear, His creative prowess in some form or other is described.

With सुन्दरः (791) we have कृतकर्म (creative spontaneity), कृतगमः (creative provision) इच्छः (इच्छ + मवः creative inscrutability), रत्नमः (wonderful creative source), सुलोचनः (perfect creative vision) and सुन्दः (creative intention of benevolence) showing His various creative talents.

With पेशलः (916) we see His creative skill दक्षः and दक्षिणः।



With रुचिरांगदः (945) we observe *His* creative ability and resourcefulness (जननी जनजन्मादिः) and *His* immense prowess (भीमः भीमपराक्रमः).

With कनकांगदी (541) we see the Creator देवः, *His* creative evolution out of *His* own body or resources स्वांगः, *His* strict justice (सुरेणः) and its dispensation (चक्रगदाधरः) and lastly *His* mysterious creative acumen — गुह्यः गभीरः गहनः गुप्तः ।

With चन्द्रांगदी (740), however, this theme gets belied, for *His* self physical beauty appears in सुवर्णवर्णः हेमांगः वरांगः (See the chapter on Bala Leela)

Thus in the *Sahasranama*, *His Beauty* opens a vast vista of *His* creative elegance.

### Motherly Love of the Sahasranama \*

#### GODLY LOVE IS MOTHERLY LOVE

A mother's love towards her child is instinctive. When the word, love, is uttered, it is mother's love that comes to the mind's eye as love-ideal. The love from other sources might have pulling strings behind while mother's love is spontaneous and without any motive and so mother's love stands on the highest pinnacle. Where love of God is described in the *Vishnu Sahasranama*, it is the mother's love that is illustrated. If one could equate one's mother to God, God's love becomes indisputable.

वत्सरः वत्सलो वत्सी

(470-72)

The most charming and lovingly said word for a child is वत्सः. Viswamithra for addressing Rama for the first time who was then a charming little boy (कुमारो चावगुणो भ्रातरो) chose the word वत्सः.

\* The subject of a Symposium — Whether God loves us or not in which the author participated.

## गृहाण वत्स सलिलं माभूत् कालविरपयः ।

(म. क्त. 23-9, 11)

Again वत्सः means a calf (any little, nice kid) and cow's love of the calf is proverbial and endearingly picturesque. So the Sahasranama assures Godly love towards aspirants by making use of this word, वत्सः and says वत्सरः वत्सलः वत्सी । *He* being the father (वत्सी) *He* is our abode (वत्सरः). *He* is our refuge. And *He* is affectionate towards us (वत्सलः). In other words *He* guides, protects and loves.

ब्रह्मण्यः ब्रह्मकृत्  
(661-662)

Love towards one's own creation is natural, love of one's own book which he himself has written and love of one's own house which he has built, is but an instinct. In the same token of logic, the Sahasranama says ब्रह्मण्यः ब्रह्मकृत् । Because *He* is the author of Brahman—ब्रह्मकृत्. *He* is the well-wisher of Brahman—ब्रह्मण्यः । (तयो वेदाश्च विप्राश्च ज्ञानं च ब्रह्मसंखितम् तेभ्यो हितत्वात् — Sri Shankara).

माधवः  
(72, 167, 788)

Whenever love or affection is evaluated amongst that of father, mother, wife, friend, etc.,

it is the mother's love by all consensus that is regarded as the purest and highest. So when *His* love is delineated in the Sahasranama, it is maternal love that is illustrated. It is Madhava's love—the love of the consort of Lakshmi—that is illustrated. Wherever Lakshmi travels with *Her* consort in the world of the Sahasranama, she breathes and diffuses motherly love—भूगर्भः माधवः । माधवो मधुः माधवः भक्तवत्सलः ।

भूगर्भः माधवः

भू means Mother Earth. Again गर्भः is mother's exclusive possession. We, on the earth, are privileged to dwell in *His* गर्भः. This is our special place in *His* kindly dispensation. We are securely and snugly protected in *His* गर्भः ।

माधवो मधुः

We are not left to ourselves uncared for, but fed and nurtured by मधुः । There is a trite saying that where a travel-worn man returns home, mother's eye falls on his belly while that of his wife over his face. Here मधुः has this sentiment of the mother. Again मधुः stands for the suckling mother's hurried rush to the crying child.

माधवः भक्तवत्सलः

The rush is now personified in the भक्तवत्सलः.

Thus Madhava enmeshed amongst मधुः and भक्तवत्सलः bestows on the Upasaka the mother's love in all-pervading dimensions.

To illustrate the mother's love, the Sahasranama takes the opportunity at the very place next to भक्तवत्सलः to tell us a little story of Yashoda who had the unique pleasure of playing the part of the mother and participating in *His* Bala Leela. (See the chapter on the subject).

To complete the motherly aspect if still left unsaid, the Sahasranama preludes माधवः भक्तवत्सलः with लोकबन्धुः लोकनाथः। Sri Shankara's words show us the aptness of लोकबन्धुः here. लोकानां जनकत्वात् जनकोपमो बन्धुः नास्तीति वा लोकबन्धुः। To fall in line with the theme, we can perhaps just femininize जनकः to जननी।

मातृदेवो भव

अस्वाधीनं कथं देवं प्रकारैः अभिराध्यते।

स्वाधीनं समतिक्रम्य मातरं पितरं गुरुम् ॥

(अथो. 30-33)

is the Ramayana sloka that Valmiki put into the mouth of Rama. The father or mother who is in flesh and blood and who is the cause of this physical make-up, is but God. This fact is cogently explained in the Sahasranama in the following line.

प्रमाणं प्राणनिलयः प्राणभृत् प्राणजीवनः।

तत्त्वं तत्त्वचित् एकात्मा जन्ममृत्युजरातिगः।

भूः भुवः स्वः तरुः तारः सपिता प्रपितामहः।

The delineation is तारुवाच्य and to say so the word तारः is there on the rear of सपिता प्रपितामहः। To emphasize that it is a great saying, the word प्रमाणं actually inaugurates the delineation. For a straight understanding, the words have to be re-set as जन्ममृत्युजरातिगः एकात्मा भूः भुवः स्वः तरुः प्राणनिलयः प्राणभृत् प्राणजीवनः तत्त्वं तत्त्वचित् सपिता प्रपितामहः तारः

In paranthesis, it has to be said now that in the Sahasranama वृक्षः तरुः and such words that speak of a tree, have wider significance. The tree by its very steadiness and immovability stands for स्थणुः or स्थावरः aspect. By its very nature it represents वनस्पति class and because of its उद्बीज nature and in accordance with the

Geetha saying ऊर्ध्वमूले अघःशाखं (G. 15-1) it connotes the जङ्गम or संसार entity.

Now the four words taken together, namely जन्ममृत्यु जरातिगः एकात्मा भूः भुवः स्वः तरुः mean that the whole cosmos (भूः भुवः स्वः) constituting the mineral, vegetable and animal beings (तरुः) is the manifestation of एकात्मा who has neither a beginning nor an end, nor decay (जन्ममृत्यु जरातिगः).

The words from (प्राणनिष्ठयः to एकात्मा) give us the different gradations of concept of एकात्मा that could be applied to different shades lying between द्वैत and अद्वैत concepts. The प्राणनिष्ठयः talking of pure द्वैत concept says that *He* is the Abode of प्राण । Here जीवात्मा and परमात्मा — the resider and resident, — can remain distinctly separate and can be conceived as two distinct entities. In the next प्राणमृत्यु the two entities could be conceived but cannot be separated. In the next step प्राणजीवनः — प्राणिनः जीवयन् there is only one entity, the very life of all beings. In the further word रुच्ये the प्राणजीवनः aspect is carried to include the mineral kingdom.

Finally, the Sahasranama tries to link up the Athma — the Self — to the primordial Athma (बीजमन्वयम्) by a retrograde step through one's

father (सपितृ) — the proximate link and then grandfather, and then further through grandfather, the great-grandfather — प्रपितामहः ।

The silence of the mid-link, namely पितामहः is a deliberate device by Bhishma, meant for the reciter to carry back the link, step by step, to the remotest great-great-grandfather एकात्मा ।

It is very pertinent to note here the correct order of presentation in the Sahasranama. In the present context through the प्रमाणं it authoritatively deals, how the आत्मा, the एकात्मा manifests itself. When this word प्रमाणं appears earlier, it has already described in unambiguous terms what this एकात्मा is, by saying प्रमाणं बीजमन्वयम् (430). In other words, this एकात्मा is the very seed or the source of all beings, which are the outward sprouts of the eternal seed (बीजं + अन्वयम्) The word अन्वयम् takes the role of जन्ममृत्यु जरातिगः of the present context.

Now meditatively one can realize how Sri Shankara's interpretation of तारः in the instance, namely संसारसागरं तारयन् तारः is so appropriate to the point. The concept enshrined in the delineation will lift the veil of Māya covering the संसार and reveal the fraternity of mankind — nay universal fraternity.

We have said so much of mother's love. Have you any idea of the grand-mother's? Victor Hugo says that there may be a father who may not love his son, but there is no grand-father who does not love his grandson. Barring suckling, it is the grandmother that is in full charge of the child. It is the grandmother that keeps vigil over the child's sick-bed. There is nothing more dear to the grandmother than the grandchild. If you could value mother's love 80%, grandmother's love is 90% and the great-grand-mother's is 95%. Thus as you go back in the ladder, the value increases and when one reaches the great-great-grandmother, the very source, the *astit*, the *astit* it is Absolute cent per cent pure Love.

Why then it may be asked that while God is so much loving, we find many afflicted with sorrow and distress? It is a common domestic sight to see a mother chiding the child when he misbehaves. It may even be possible to see red smarting marks left by the slap of the mother over the tender skin of the child. But this slap has fallen on the child not out of mother's hatred towards the child, but out of love. But the child, in its ignorance of mother's intention and

possible ignorance of its misdeed, hates the mother. Even so, we are inclined to think that God is harsh towards us, when we find ourselves afflicted with pain and distress. But this infliction has fallen on us, not because God is harsh but because *He* is all love and affection. At the most, God's lashes are corrective and least punitive. The difference is as between the knife in the healing hands of a surgeon and that in the cruel hands of a criminal.

It is common experience to find one's love is more intense towards his children than towards his parents. It is a Creative-Maya design that it should be so. The flow is naturally more effusive towards the progressive side than towards the regressive. The son does not know how much his father loves him. But by the token of his love towards his own son, he should infer that his father should be loving him. On the same analogy we do not know how much God, the father of fathers, loves us. We may not love God and God will not care whether you love *Him* or not. Nevertheless *His* love is there as water flows from above down. Our love of God is not so natural and instinctive as *His* towards us.

नन्दिः नन्दी

## DIVINE BLISS

( 560 and 618 )

During my passage through a book recently, I came across a sentence that said: — An author of a book needs a reader or his efforts go futile. This was a seed-thought that sprouted in my mind into a stem of many branches (that finally bloomed flowers of स्वज्ञः स्वज्ञः शतानन्दः नन्दिः) An orator is useless to himself unless he gets an audience preferably of a receptive and retentive type. A sensuous man is a waste until he meets equally sensuous and responsive woman. A cook gets no pleasure without appreciative palates. These for their delight, depend upon somebody else, upon something extraneous. Independently they have no pleasure by themselves. All mundane pleasures do not stand on their own. What then is the supreme pleasure the bliss? What is the Supreme's bliss like? The Sahasranama should clear all doubts lest the शिवसंग्रहः should stand belied. Will He who only could answer all questions like कः, किं, क्व would remain mute? While thus digging

into the depths of the Sahasranama (वैखानः) स्वज्ञः स्वज्ञः शतानन्दः नन्दिः stood out (सामगायनः) answering the challenge.

His perception is perfect स्वज्ञः. His knowledge is complete. He is cognizant of all things, He being लोकत्रयाश्रयः! One may be quite wise and full of wisdom but if he were to be a decrepit, he will be bearing a heavy head over weak shoulders. Realizing such a handicap, the Sahasranama says स्वज्ञः immediately after स्वज्ञः. He is all physical perfection with the facility to enjoy all the pleasures शतानन्दः. At human level, pleasures are limited. Man is endowed with only a few pleasures. One's range of pleasure may not go beyond books, another's beyond the art of the stage or screen and another's beyond his tongue and palate. Thus human pleasures are within narrow confines. In contrast, He is शतानन्दः. Here शत means many. If you think शत is small, you can borrow अनन्तरूपः अनन्तश्रीः for immensity from another place further in the Sahasranama.

As has been pointed out, all our pleasures need for their fulfilment something outside us. Our pleasure gets smothered and stifled if there is no outside response. So when the Sahasra-

pana goes to describe *His* आनन्द, it says *He* is नन्दिः । (परमानन्दः विग्रहः नन्दिः Sri Shankara). *He* is the very embodiment of bliss. *His* आनन्द is self-contained. *He* is delighting in *Himself*. To clarify the idea, let us recall an earlier context where *His* आनन्द has been described at length namely, जितमित्रः प्रमोदकः आनन्दो नन्दनः नन्दः (526). Here प्रमोदनः anticipates नन्दिः स्वायाम्भुतरसास्वादान् नित्यं प्रमोदते — Sri Shankara. *He* is enjoying the nectar of *His* own self.

Here lies the difference between human pleasure and Divine Bliss, the former is dependent, while the latter is independent. The Divine Bliss is self-evolved, self-contained and self-sustained. The implications of स्वस्थः स्वज्ञः and शतानन्दः may be of human possibility to a certain extent, but those of the नन्दिः absolutely belong to the Superlative.

Another aspect of नन्दी (560), again of Divine import occurs in an earlier context where it is said भगवान् भगवा नन्दी । *He* is all wealth, affluence prosperity and excellence भगवान्. Though भगवा by the word means destroyer of wealth at the final dissolution, it stands for a phase where *He* remains bereaved of all wealth. (Between भगवान्

and भगवा they form a Dwandwa). Here नन्दी says that *He* is delightful whether *He* is left with wealth (भगवान्) or bereft of it (भगवा). The former state is a perfect human certainty while the latter is of the divine capacity. That is how in the words of नन्दी and नन्दिः, the Sahasranama keeps Divine Bliss exclusively with *Him*, in *Him* and of *Him*.



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## IMMEDIACY OF GOD

सद्गतिः सत्कृतिः सत्ता सद्भूतिः सत्परायणः ।  
शूरसेनः यदुश्रेष्ठः सन्निवासः सुयामुनः ॥

(702-707)

The *Lord* is immanent. True. But the Upāsaka wants the *Lord* in his very presence, say for prayer, for invocation or even for a direct devotional dialogue. To meet such a contingency, here is a ready-made word-bound presence of the *Lord*. The Upasaka has just to say सत्परायणः सन्निवासः and the *Lord* is before him.

Bhishma had a definite insight in placing सन्निवासः among शूरसेनः यदुश्रेष्ठः सुयामुनः ।

In *His* compassion towards the ordinary good folk and may I say even lowly folk, the *Lord* has chosen to live amongst Shoor-clan as their steward शूरसेनः and chose to be born and bred up among Yadavas to lead them as their chief shepherd यदुश्रेष्ठः । *He* even played and romped among cowherd boys on the barren sands and tended cattle in the green pastures on the banks of Yamuna — सुयामुनः । By the same token,

the *Lord* assures the Upasaka of Vishnu-Sahasra-nama who might quite belong to the humble rank, that he has just to seek for *Him* in devotional rapture सत्परायणः and *He* would find Himself in his very presence. सन्निवासः सत्यपरायणः is a formula in which the *Lord* is entrapped to remain in the presence of the Upasaka.

कं अर्चन्तः

### WHOM TO WORSHIP ?

This is one of the six questions put by Dharmaputra to Bhishma, that should find an answer in the narrative of the Sahasranama. The question, को धर्मः सर्वधर्माणां will be dealt with under the caption—Dharma in the Sahasranama. The other four questions, namely किमेकं देवतं, किमेकं परायणं, कं स्तुवन्तः and किं जपन् though look different do not require each a separate answer. The very Sahasranama, from start to finish, is the answer to these questions. Yet if pressed for a precise answer, it is not so difficult to pick out an answer for each, as you find below.

किमेकं दैवतं

We have two places in the Sahasranama where we find the word देवः ।

१ बृहद्मानुः आदिदेवः पुरन्दरः (334)

२ उद्भवः क्षोभणः देवः (375)

३ गमस्तिनेमिः सत्त्वस्थः सिंहः भूतमहेश्वरः ।

आदिदेवः महादेवः देवेशः ॥ (493)

1. The foremost deity is (बृहद्मानुः आदिदेवः) भगवान् सूर्यनारायणः who is the deity perceptible. All our holy and hoary prayers— (तत् सन्नितः वरेण्यं भर्गो देवस्य - तत् चक्षुः देवहितं पुरस्तात् शुक्रं उत् चरत्) are inspired and sustained by the rising sun — the बृहद्मानुः whom the Sahasranama rightly hails आदिदेवः ।

2. उद्भवः क्षोभणो देवः । Here Sri Shankara as though answering the question किमेकं दैवतं quotes एको देवः इति मन्त्रवर्णात्

3. सत्त्वस्थः सिंहः भूतमहेश्वरः आदिदेवः । Here the सिंहः is नरसिंहः, the indisputable विष्णुः and who is the essence of all things (सत्त्वस्थः) and who resides in all beings and so *He* is verily the Lord of all beings — भूतमहेश्वरः. The final answer, therefore to this question of किमेकं दैवतम् is the Sahasranama itself.

किमेकं परायणं

Here the answer is simple which is said in two places सत्यधर्मपरायणः (870) and शान्तिः परायणम् (575). One's goal (परायणम्) is through सत्य and धर्मः for *He* is the final goal *Himself* reachable through Shanthi.

### कं स्तुवन्तः

This question is connected with the words स्तव्यः स्तवप्रियः स्तोत्रं स्तुतिः (672-683). Immediately in the rear of these words, the question is answered by two sets of words.

१ महाक्रमो महाकर्मा महातेजाः महोरगः ।

२ महाक्रतुः महायज्ञा महायज्ञः महाहविः ।

The number one speaks for the Gayathri Mantra and number two for the Cyclic Cosmic phenomenon. (Refer chapters 12 & 28). These are the two meditative devices through which He should be praised.

Again the word स्तोत्रं here speaks for the Sahasranama itself which is the final answer to the question.

### किं जपन्

पुण्यश्रवणकीर्तनः ... अनन्तरूपः अनन्तश्रीः ।

(922-933)

It should be noted here that after the word पुण्यश्रवणकीर्तनः, the Sahasranama says the फलश्रुति for नामस्मरण or जप. This फलश्रुति is crowned by

twin words अनन्तरूपः and अनन्तश्रीः which are to be meditated upon during japa. In other words, अनन्तरूपः अनन्तश्रीः in one combine is the ideal japa the Sahasranama advocates. (Refer chapter on फलश्रुति).

### कं अर्चन्तः

Who is worshipped is a definite and an exclusive question that requires a definite and exclusive answer because worship requires an idol — a concrete object to be worshipped. What is the idol the Sahasranama presents for the worship? Bhishma, the मोक्षधर्मदीनो प्रवक्ता सर्वज्ञः will neither evade an answer nor give an elusive one.

To consider this subject we have the following two cognate places:—

१ 'अर्चिष्मान् अर्चितः कुम्भः विशुद्धात्मा विशोधनः । (633)

२ सहस्रार्चिः सप्तजिह्वः सप्तैधाः सप्तवाहनः ।  
अमूर्तिः अनयः अचिन्त्यः । (826-832)

1. अर्चिष्मान् अर्चितः नित्यं ब्रह्मचर्यव्रते स्थितः (सु. का. 35-12)

These are Anjaneya's words about Sri Rama addressed to Sita. The Sahasranama has actually lifted these words from the Ramayana.

### अचिष्मान् अचितः कुम्भः विशुद्धात्मा विशोधनः

अचिष्मान् means the Brilliant, from whose radiance the sun, moon, and others shine. It is such a brilliant object that is worshipped अचितः। The placing of the word कुम्भः next to अचितः is a consummate skill of Bhishma. Kumbah means a pot — a pot that contains the universe (विश्वं) (कुम्भवत् अस्मिन् सर्वं प्रतिष्ठितम्—Sri Shankara). Through the word कुम्भः Bhishma intends to give a shape to the shapeless (गुणत्रय अतीततया विशुद्धात्मा—Sri Shankara) for the sake of worship which requires as already pointed out, a concrete form. For the worshipper of the illusive universe (निर्गुण उपासक) Bhishma cannot provide a better image than what he has done through the word कुम्भः। Through this word, he points out that even to him an image or an idol is necessary for worship. The कुम्भः is concrete in abstract.

Now for the worshippers who need a definite form, Bhishma refers to सहस्राचिः सप्तजिह्वः सप्तैवाहनः अमूर्तिः अनद्यः अचिन्त्यः।

Here सहस्राचिः is none else than the अचिष्मान् of the earlier context taking shape in the form of the thousand rayed Sun God. The previous कुम्भः is broken here to reveal its contents, namely

अमूर्तिः अचिन्त्यः। Here अनद्यः is the concise form of विशुद्धात्मा विशोधनः of earlier context. To bring the two contexts together and equate them on parallel lines, Bhishma takes the device of substituting, demolishing and reconstructing and explaining.

अचिष्मान् substitution सहस्राचिः

कुम्भः } demolition { अमूर्तिः अचिन्त्यः  
and  
reconstruction {

विशुद्धात्मा explanation अनद्यः

For those सगुण upasakas who are in a dilemma (भयङ्करं) as to how to worship something inconceivable (अचिन्त्यः) and formless (अमूर्तः) and yet of pure entity (अनद्यः विशुद्धात्मा) the Sahasranama assuages (भयनाशकः) and asks them to worship the सहस्राचिः। But the सहस्राचिः though has a form, is difficult to reach. The distance is covered by the succeeding words, namely सप्तजिह्वः सप्तैवाः सप्तैवाहनः। In the last expedience the form that is advised in the Sahasranama is the Fire God (अग्निः) having seven tongues सप्तजिह्वः। The offering is समिधा to the सप्तैवाः which is finally carried to सप्तैवाहनः the सहस्राचिः।

The purpose of the worship (अर्चनः) is मनस्युद्धि which is conveyed in the word विशोधनः which means purifier.

In retrospect:—As already said the कृमः indicates that even for निर्गुण उपासन a form is essential and without it, it is मयकृत् ।

केशः अधिकतरः तेषां अव्यक्तासक्त चेत्सां ।

अव्यक्ता हि गतिः दुःखं देहवद्धिः अवाप्यते ॥

(Geetha 12-5)

P. S. That the subject of सगुण and निर्गुण उपासन, in the context is not far fetched but is very closely related, can be seen by the words following मयकृत् भयनाशनः namely अणुः बृहत् कशः स्थूलः गुणभृत् निर्गुणः ।

### EPILOGUE

Now it is found that what the Sahasranama recommends is elemental worship and amongst the five elements it is the अग्निः that is chosen because अग्निः is the most pure (पावनः विद्युद्धात्मा) and the purifier (विशोधनः) among them. So when the Sahasranama talks on अग्निः, it says पावनः अनलः (292-93.) This पावनः अनलः when raised to the stage of worship is transmuted to सप्तजिह्वः सज्जैद्यः to reach the most pure and sublime height of विद्युद्धात्मा the final destination of all worship.

धर्मे सर्वं प्रतिष्ठितम्

## DHARMA IN THE VISHNU SAHASRANAMA

को धर्मः सर्वधर्माणां भवतः परमो मतः ।

Dharma is the substratum of the Universe. Dharma is the substratum of the Vishnu Sahasranama. There are many Sahasranamas amongst which three stand out prominently Vishnu, Shiva and Lalitha. Again amongst these, the Vishnu Sahasranama stands differently. Difference does not mean derision. The prelude in each case or the purpose for which they have been brought to light is different.

The prelude to the Shiva Sahasranama and to the Lalitha Sahasranama is almost identical. Upamanyu in the Shiva Sahasranama chooses to praise Shiva स्तोत्रायामि नामभिः is the expression used by Upamanyu.

In Lalitha Sahasranama, Agasthya, having heard awe inspiring history of Lalitha from Hayagreeva (कथितं ललिता देव्याः चरितं परमद्भुतम्) is whetted to hear more about Her and on

his further entreaty, Hayagreeva narrates the thousand names of Lalitha (इदानीं नामसाहस्रं वक्ष्यामि अक्षया शृणु ।) The Lalitha Sahasranama was composed by वशिनी आदि goddesses on the command of Sri Lalitha (तस्मात् आज्ञापयामि वः)

For the Vishnu Sahasranama, there is not so much of a composer but only a compiler that is Bhishma who has culled the great names (विख्यातानि) from those that have been delectably sung (परिगीतानि) by Rishis—the Seers. (The word Rishi has risen from Drish.)

यानि नामानि गौणानि विख्यातानि महात्मनः ।  
ऋषिभिः परिगीतानि तानि वक्ष्यामि भूतये ॥

In the Lalitha Sahasranama, the Vshinees are on a command which involves some restraint on spontaneity. There is a sense of check — a boundary in virtue of the command.

The names of the Vishnu Sahasranama are sung by the Rishis (ऋषिभिः परिगीतानि). Song or poetry is the result of an exhilaratory emotion that involves no limit. Here the Namas are the culmination of unrestricted spiritual exuberance of the Rishis. The परि prathyaya here has a wide significance. The परि augments poetic:

ecstasy of the Rishis. Pari says that the Rishis sang the names again and again and in a leisurely manner, showing no trace of compulsion. The word विख्यातानि says that the words chosen by Bhishma, are select ones.

The वक्ष्यामि भूतये is most significant. Bhishma says “I recite these names for the welfare of all.” Here Shankara’s interpretation of भूतये refers pointedly to the question of को घर्मः सर्वघर्मणि...? तस्य अचिन्त्य प्रभावस्य तानि वक्ष्यामि भूतये पुरुषार्थं चतुष्टयसिद्धये पुरुषार्थचतुष्टयार्थिनां इति ।

When Sri Shankara says - यानि विख्यातानि ऋषिभिः मन्त्रैः तत् दक्षिभिः we have every name in the Sahasranama vouchsafed as Manthrah (स्वशास्त्रः मन्त्रः 282).

The word गौणानि gives guidance to interpret the names. The गौणानि means that in the Sahasranama the words are expressive beyond the face value of the words and are metaphorical. The interpreter is given a large scope over the words. The word गौण says that the words have transcendental range.



## BACKGROUND OF THE SAHASRANAMA

The beginning of the Vishnu Sahasranama is unique. It is a dialogue on Dharma. (शुक्ल धर्मः अश्वेन) Yudhisthira who goes by the popular name, Dharmaputhra (धर्मपुत्र) as he was the son of Dharmaraja, having listened to Dharma in its entirety, is yet to be satisfied. Several doubts arise in him and he addresses Bhishma with six questions. Bhishma is the grandsire, the oldest amongst Dharmaputhra's near kinsmen. Bhishma in this context has been described or introduced to the stage of the Sahasranama by Sri Shankara as मोक्षधर्मदीनां प्रवक्ता सर्वज्ञः। Among the six questions, कौ धर्मः सर्वधर्माणां भवतः परमो मतः? may be considered the most important, because it keeps to the subject of the discourse. Again while answering these questions, the Dharma aspect of the question takes precedence. When the Sahasranama describes of अनुत्तमार्थं (720) (परमो मतः), the unexcelled and of the final goal, it is कः of कौ धर्मः. The first question किमेकं देवतम् could as well have been taken the place of कः without causing any metric flaw. But Bhishma would not give preference to किं for then he would be giving a go-by to the main issue of the Sahasra-

nama. Again the first word you come across in the Sahasranama that speaks of Dharma is धर्मचिन्तः. And in the end when the Sahasranama concludes, it gives a final finish to Dharma under the name of Kshiteeshah — a finish telling us the how of the practice of Dharma.

1. The back-drop of the Sahasranama is Dharma.
2. The questioner is Dharmaputhra.
3. The questioned is मोक्षधर्मदीनां प्रवक्ता सर्वज्ञः.
4. The question is on Dharma.
5. The discourse is presided over by धर्मचिन्तः.
6. Dharma takes precedence in the answer.
7. The conclusion is on Dharma.

धर्मो सर्वे प्रतिष्ठितम् is the ancient saying and the Sahasranama cannot proclaim otherwise.

धर्मव्यक्षः is the first word on Dharma that we meet in the Sahasranama (135). There are three other व्यक्षःs in the Sahasranama namely, लोकाध्यक्षः, सुराध्यक्षः and त्रिदशाध्यक्षः (535). These four words say that Dharma is the presiding authority for all the Lokas and their residents. The लोकाध्यक्षः and सुराध्यक्षः refer to individual lokas while त्रिदशाध्यक्षः speaks for the whole. The त्रिपदः who walked over the three worlds in three strides on the wake of त्रिदशाध्यक्षः confirms that He is the Lord of the three worlds. Again since दशा means time He the Lord of all Times. The धर्मव्यक्षः is the imperium in imperio in the place and presides over all the three worlds. In other words Dharma is the ruler and is the running force in all events and affairs of the Universe. This group of four words led by धर्मव्यक्षः is the Sahasranama's language to say धर्मो सर्वे प्रतिष्ठितम् । Now it can be said that over the assembly where the Sahasranama was in discourse, it was धर्मव्यक्षः who presided. It was under the supervising eye

of this धर्मव्यक्षः the whole of the Sahasranama was recited by Bhishma. (The धर्मव्यक्षः was then personified by Lord Krishna ).

## DISCOURSE ON DHARMA

आर्तः

The second meeting with Dharma in the Sahasranama is at औषधं जगतः सेतुः सत्यधर्मपराक्रमः (289). This acquaintance is perfectly appropriate, for it is in line with —

चतुर्विंशं मज्जन्ते मां जनाः सुकृतिनः अर्जुन ।  
आर्तो जिह्वातुः अर्थार्थी ब्रह्मी च भरतर्षभ ॥

(Geetha, 7-15).

It is the आर्तः that is solaced first. It is the man in distress who gets the first attention in the Sahasranama. That highlights the compassionate attitude of the Sahasranama. Disease or distress is sure to drive the man to God. He knows that a man in comfort and ease may not come to Him. He knows one day or other the man in trouble or torment will come to Him. And to him, He condescends to rush. The word जगतः सेतुः gets its best interpretation in Shiva Sahasranama.

The first word there is स्त्रिः and the last word is जगत् । The former stands for all things that have permanent and enduring value while the latter stands for the fleeting. To overcome the evanescent and fading things of life, one should take recourse to जगतः सेतुः of the Vishnu Sahasranama. The अतः is advised to observe Satya and Dharma to overcome his distress.

3

जिज्ञासुः

रामः विरामः ... धर्मः धर्मवित् उत्तमः ।

(394-404)

The third meeting with Dharma in the Sahasranama is nothing but meeting Sri Rama walking on the path of Dharma.

रामः विरामः विरजः मार्गः नेयः नयः अन्तयः ।

वीरः शक्तिमतां श्रेष्ठः धर्मः धर्मवित् उत्तमः ॥

The Sahasranama having pointed out to the diseased and distressed the remedy of Dharma, now points out the way in which Dharma has to be practised and indicates the way of life led by Sri Rama, the precept and example of Dharma.

Incidentally the जिज्ञासुः aspect of the Geetha referred to earlier gets explained here. To know Him is to know Sri Rama (धर्मः धर्मवित्) the embodiment of Dharma.

4

जिज्ञासुः (continued)

धर्मयूपः महामखः ।

(438)

The fourth place where you meet Dharma is at a poster namely, धर्मयूपः महामखः । Having talked about the path of Dharma at the previous context, now the Sahasranama in continuation of the trend, talks on the practice or Sadhana of Dharma like sacrifices, worships, rituals, festivals, etc. The Sahasranama says that all these Sadhanas (महामखः) should be tethered to the post of Dharma (धर्मयूपः). The compounding word यूप emphasizes that the aspirant should be steadfast to Dharma and says that all his endeavours should radiate and center round Dharma.

When Dharma presents itself for the fifth time, it addresses the अर्थार्थी, the man after money with all the filial affection (वत्सलः वत्सी). The form taken to such a presentation is रुतगर्भः धनेश्वरः, and the words uttered by Him are धर्मगुप् धर्मकृत् धर्मी as though to advise him to earn money for the sake of Dharma and by means of Dharma (धर्मकृत्) and spend money for the cause of Dharma (धर्मी) and lay up money in the interests of Dharma (धर्मगुप्). Let it be noted here well that the word Dharma appears thrice at the place on the wake of Dhaneswara. Nowhereelse it appears thrice in succession. It is to emphasize the relation of Dharma with अर्थे, the Sahasranama indicates here the weak point of man to earn money at the expense of Dharma. The triple accent on Dharma is to stress that the Sahasranama does not recognise अर्थसाधन divorced from धर्मसाधन ।

The penultimate appearance of Dharma is a call to the seeker of happiness which is the aim of the अर्थार्थी । The words अनन्दः सन्दनः सन्दः सत्यधर्मा say that true Dharma alone is the source of happiness. The Sahasranama's style of expression is significant. In the previous context, Dharma appears three times. Here the goal to which Dharma is directed to be prosecuted appears thrice so as to impress that Dharma is the only way to happiness.

The last appearance of Dharma is meant for the final aspirant --ज्ञानी-मोक्षार्थी-- the seeker after Truth ((सत्यः). Here Dharma gets the

highest emphasis commensurate with the highest goal. The Dharma here crowns over four words which have सत् as their basis—सत्त्वचान् सात्त्विकः सत्यः सत्यधर्मपरायणः। The word सत्यधर्मपरायणः is pregnant with significance. It says that मोक्षार्थी should ever be steadfast (परायणः) and devoted to Satya and Dharma.

What is the ultimate of this devotion to Dharma, this सत्यधर्मपरायणत्वम्, this मोक्षार्थी's goal, has already been indicated, in the Sahasranama. It is शान्तिः। When the Sahasranama delineated on परायणम् earlier, it said सन्यासकृत् शमः शान्तः निष्ठा शान्तिः परायणम् (585). The Sahasranama does not talk in an implied language and does not allow you to speculate. In this connection, it gives a clear cut prescription. (सेषजं निषकृत्) to attain शान्तिः. The words शमः शान्तः निष्ठा शुभांगः give you the required discipline for the attainment of शान्तिः।

Thus Dharma gets described in the Sahasranama in all the four aspects of Purushartha as Bhishma intended when he said वक्ष्यामि मृत्युम्। Now to impress that this Dharma is the summum bonum of the Sahasranama, Bhishma puts next to Satya Dharma Parayanah, the deciding word

अभिप्रायः which Sri Shankara intuitively interprets अभिप्रेयते पुरुषार्थकाक्षिपिः। Here in this couple of words सत्यधर्मपरायणः and अभिप्रायः is embedded the conclusive and final instruction to the seekers of Purushartha namely, to follow the path of Satya and Dharma enunciated by the sahasranama in all ramifications.

It Should be remembered now the wordings of the Dharmaputra's question and those of Bhishma's answer.

१ को धर्मः सर्वधर्माणां भवतः परमो मतः।

२ एष मे सर्वधर्माणां धर्मो अधिकृतमो मतः।

The reader's attention is drawn to note the word मतः in both of the question and answer. What is your opinion, Sire,? and this is my opinion boy, are the question and answer. It is to bring the opening context of Dharma question, together with the answer of that question, in the body of the Sahasranama, the word अभिप्रायः, the synonym of मतः is deliberately put by Bhishma next to the word सत्यधर्मपरायणः. After this final word has been said on Dharma—after the appearance of this word अभिप्रायः, the Sahasra-

nama no more talks on the word Dharma either alone or in combination with सत्यः ।

The word अभिप्रायः so placed at this juncture gives the writer the justification if any necessary, for the manner in which he has developed the theme on Dharma in the Sahasranama.

### COMPLETENESS OF THE THEME

Dharma is said to be varying according to the circumstances of place and time and so we have कालधर्मः, देशधर्मः, जातिधर्मः, राज्यधर्मः etc. This variation is recognised by the Sakasranama and therefore at the very outset when Dharma takes rein of the Sahasranama in the garb of धर्मव्यसः you have the word कृतकः next to it. What is recognized as Dharma to-day or here (कृतः) might become wrong to-morrow or elsewhere (व्यसः). What is done as Dharma to-day might be undone as अधर्मः to-morrow. The fate of the pre-puberty marriage in our country may be an example in the instance. (राज्यधर्मः). A critic on such an assumption might question whether the Dharma declared by the Sahasranama is subject to such variations and changes. For such a doubter the Sahasranama hastens to answer. "No" at the very next stop where Dharma chooses to halt—

औषधं जगतः सेतुः सत्यधर्मपराक्रमः. The answer to the doubter is गृतमव्यभवज्ञाथः. The word says that the Dharma proclaimed by the Sahasranama is for all times. To make the answer more complete and indubitable, on the heels of the words असंदेहः नंदः सत्यधर्मो you have the word त्रिविक्रमः who had covered the entire universe, to denote what is said of Dharma in the Sahasranama is applicable to all places, in all walks of life. Bhikshu, by a rhyming device of सत्यधर्मपराक्रमः and त्रिविक्रमः, connects these almost interlocking ideas of time and space. And so far as the described in the Sahasranama is characterised by all climes and times.

### INCIDENTAL TO THE THEME

Incidentally this discussion throws some light on the appropriateness of expression in the Sahasranama. There are two expressions सत्यधर्मपराक्रमः and सत्यधर्मरायणः which seem to look interchangeable. They cannot change places. If they do, there will be a linguistic flaw. The सत्यधर्मरायणः will ill go with सत्यधर्मः which is a metaphorical expression giving a mortar and stone picture of a bridge for the abstract construction of evanescent संसारः । To cross a bridge, it is the physical strength (valour)

परमः that matters and सत्यधर्मपरमः is the right word against जगतःसेतुः ।

## DHARMA IS THE SURNAME OF VISHNU

It is quite pertinent for any logician to ask how all-pervading Vishnu (विष्णुः) could be approached and reached. A baffling question, no doubt. But the Sahasranama answers it in a most simple and charming style. It takes the trend of the logician, perhaps trying to pay him in his own coin. To reach or catch a person, he should be followed. Now we shall try to follow Vishnu until we meet *Him*. After some quick paces, we encounter *Him* hidden in a cluster of Dharma. *He* is hedged on all the four sides by Dharma. A fence of Dharma has to be crossed to meet *Him* face to face. ब्रह्मही द्रुषमः (विष्णुः) द्रुषपर्वी ब्रुषोरः\* is a hold where विष्णुः is comfortably snug (256-60).

\*द्रुषः is Dharmah. Sri Shankara while interpreting द्रुषः at नहुषो द्रुषः (313) says कमानां वर्षणात् द्रुषः धर्मः । While so saying, he quotes महाभारत which inter alia notes lexicographers for its support नैषदृक्पदाख्यानेः चेद्वि मां द्रुष इत्युत”

Sri Shankara thus borrows so much authority to make the equation between द्रुषः and धर्मः indisputable.

## THE FOLD

ब्रह्मही

द्रुषमः विष्णुः द्रुषपर्वी

ब्रुषोदरः

The ब्रह्मही is the post of light alerting the traveller and announcing the presence of the elusive Vishnuh. द्रुषः धर्मः-गुणं तदेवाहः, प्रकाशसाम्यं च ब्रह्मही-Sri Shankara (Mysore University edition). This ब्रह्मही is there to illumine Vishnuh who remains there covered by clouds that pour down salubrious rain of Dharmah (द्रुषमः). Because of the ब्रह्मही behind one will not be chilled but warmed. The द्रुषपर्वी is the key-word here. It is through द्रुषपर्वी one actually reaches Vishnuh. द्रुषरूपाणि सोपानावीणि आहुः परं धाम भारुक्षोः इत्यतो द्रुषपर्वी is Sri Shankara's pathfinding direction. *He* is higher up (परं धाम) and to reach *Him*, one should climb over a ladder whose every rung is made of Dharma. The last hurdle to reach *Him* is द्रुषोदरः who is filled with Dharma and who accepts only Dharma. *He* can stomach only Dharma.



Thus from every angle of view, from Dharmaputhra's questioning point of view, to Bhishma's way of answering them, by methodically placing words of Dharma in the course of the Sahasranama and installing the capital word विष्णु: amongst the words sparkling with Dharma, the Vishnu Sahasranama justifies in perfect clarity that *He* is Dharma and *He* should be approached and reached only through Dharma.

### OTHER MILESTONES OF DHARMA

A traveller in the course of the Sahasranama is halted at innumerable posts that arrest his attention to Dharma. The following are the sojourns for such a leisurely discriminate itinerant.

वसुः वसुमनाः सत्यः  
विनयो जयः सत्यसन्धः  
जितामितः प्रमोदनः  
वसुमनाः हविः

Again the following words having दुष्टनिग्रह and निष्ठपरित्यक्त import are the sign-posts of Dharma scattered in the Sahasranama proclaiming Dharma.

मधुसूदनः सुरारिहा  
दुरारिहा वीरहा

To the above list should be added those names wielding weapons which have the similar import of protecting the good and punishing the evil. The following come under this class.

चक्रप्रदाधरः, चक्री, सर्वशस्त्रमुतांतरः ।

The words प्रग्रहः and निग्रहः following सर्वशस्त्रमुतांतरः give us the necessary sanction to interpret all the names showing the armoury of the Lord as indicated namely, protecting the good (प्रग्रहः) and punishing the evil (निग्रहः). Let the reciter observe where appropriately and conclusively Bhishma places these words प्रग्रहः and निग्रहः।

It is essential to note in the Sahasranama that when a certain highest, abstract truth is described at length, it is immediately followed by a word of Dharmic importance. The Sahasranama allows the aspirant to ramble in ethereal planes but keeps him to the moorings of Dharma steadfast. The following are some of the places where one is lifted up, to rapturous heights and

immediately brought down to basic stratum of Dharma. Here the aspirant, from philosophical or theological intoxication, is taken back to the tranquility of Dharma.

सुप्रसन्नः

अप्रसन्नः

- १ गुह्यः गभीरः गहनो गुप्तः — चक्रगदाधरः (546)
- २ चतुर्मूर्तिः चतुर्बाहुः—चतुर्वेदविद् — एकपात्
- ३ समावर्तः निवृत्तात्मा....दुरावासः — दुरारिहा
- ४ सर्वज्ञः सर्वतोमुखः...अश्वत्थः — चाणूरान्ध्रनिष्ठदन्
- ५ सुवीरः रुचिरांगदः...प्रजागरः—उर्ध्वगः सत्पथाचारः

How Dharma crowns the Sahasranama can be seen under the heading of the "Sahasranama's Concluding Precepts". Again the subject or Moral sub-stratum of the Sahasranama may be referred to for further aspects of Dharma in the Sahasranama.

### Moral Sub-stratum of Names and certain clues of interpretation.

The Sahasranama is of a novel design and construction. To answer the six questions of Dharmaputhra through the medium of names, Bhishma had to devise a method of his own. To the question of को धर्मः सर्वधर्मज्ञं he had to place certain words of Dharmic import at peculiar situations. This has been just now discussed. The Sahasranama also deals with morals that form part of Dharma. Certain names in the Sahasranama float on moral current. To arrest their flow, the current has to be reversed. They are to be interpreted by negative argument. A straight approach gives a flat or clumsy interpretation. The अनामयः (689) when explained as One devoid of disease becomes commonplace bringing the Lord to the very human level and saying that *He* is healthy. The words previous to that namely, गुण्यः गुण्यक्रीतिः should be availed of and argued saying "While *Thou* art गुण्यः itself and while Punnyah is *Thy* fame and glory, where is the possibility of *Thy* being ill?" More than the names of God,

these are to be considered as precepts in the Sahasranama. It is the Punnyah—sinlessness—that assures क्षेम and prevents all ills.

नैकजः अग्रजः अनिविणः (892). When *He* is the first-born — अग्रज — where is the possibility of any Karma to accrue to *Him*. let alone any grief (अनिविणः)? Doubtless *He* is born many a time (नैकजः). But these appearances (संभवः भावनः) now and then are meant to restore Dharma (धर्मसंस्थापनार्थं संभवाजि) and not to clear off Karma. Again, there is a moral here. The word सदाशर्मा, the ever-forgiving, argues that if you have a tendency to forgive believing that the whole universe is run under *His* control and is based on *His* will (लोकव्यवहारात्) where is the chance for grief to take the hold of you अनिविणः)?

जितामित्रः प्रमोदन् (524). This couplet is more a maxim than a God's name. Control of passion leads to Athmananda—the Self-joy. The स्वभावः leaning on जितमित्रः speaks for the seeker's self centred inward contemplative joy.

जितक्रोधः वीरबाहु (462). These words substantiate Gandhiji's often said dictum that Satyagraha or

non-violence is for the brave and the valiant, and not for the timid and the weak. If America and Russia having all the lethal weapons were to accept non-violence, then that non-violence is glorious. When a weak country having no armaments takes to non-violence, the technique would be considered as an inevitable expedience. Brahmacharya in the young and virile is continence. In the opposite, it is imbecility.

चतुर्वेदित् पञ्चगत् (772). *He* knows all the four Vedas. And *He* treads on only one path which is Satya. Or it may be taken that all the four Vedas pinpoint to the one path of Satya. A corollary to the former says that knowledge and action should go together. Precept and example should not be divorced. One should not confine one's knowledge to the platform of theory but should practise the same in one's life.

चतुर्वेदो चतुर्वेदः (857). The अग्र in *His* hand is not ornamental. *He* knows how to wield it. *He* is proficient in archery. All the facilities gathered and faculties endowed should not be idled away and left to waste. One's library should not be a place of exhibition but an object of study.

जगदादिजः अनघः विजयो जेता (145).

Here the interpretation has to be argued out. Where is the sin to gather before one's birth? (जगदादिजः अनघः). And having been born and having manifested since *He* remains transcendent — जेता, sins do not affect *Him* and *He* remains — अनघः (यतो अतिशेते सर्वभूतानि — Sri Shankara). Again the moral at the depth is that victory is assured (विजयः) for the sinless (अनघः). The जेता as a moral directive stands for the conception enshrined in कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

— Geetha (2-47)

On the word, जितमन्युः, a separate chapter has been devoted.

अमूर्तिः अनघः (730). *He* is (अनघः) having neither sorrow nor sin and finds no necessity at all to take birth (अमूर्तिः) or form to expiate it, or experience it.

धनञ्जयः (660). Next to धनंजयः is a long delineation on Brahman or Brahma-Vidya — ब्रह्मयः ब्रह्मकृत् ब्रह्मा — ब्राह्मणप्रियः । The word धनंजयः stipulates the eligibility or competence of the seeker of Brahma-Vidya. It prescribes the qualification that Arjuna had while he was taught

Brahma-Vidya through Gita by Lord Krishna. The Vishnu Sahasranama maintains a strict discipline. The usherer at the court of Brahma-Vidya run by the Vishnu Sahasranama, is Dhananjayah and anybody who has not conquered the love of money and who is the victim of passion is out of court here.

ऊर्ध्वगः सत्पथाचारः प्रणदः प्रणदः पणः प्रमाणं (968). Here is a Vendor (पणः) who deals with not out-of-date, worn-out things but with the latest, lush and fresh things (प्रणदः). At *His* counter Karma is the barter, पुण्यः is the tender. Counterfeit coins are not current there. The measure and scale there, are of true approved standard (प्रमाणं). *His* custom is amongst the righteous (सत्पथाचारः). The shop is at the heights. It is on the steeps (ऊर्ध्वगः) and one has to step up hard flights. Only life-giving (प्रणदः) and praiseworthy things like Wisdom (प्रणदः) are on display there.

(पणः-पुण्यानि सर्वाणि कर्माणि पणं संगृह्णाधिकारिभ्यः  
तत्फलं प्रयच्छतीति वा लक्षण्या पणः ।

(Sri Shankara)

## THE SAHASRANAMA'S APPROACH TO THE UNBELIEVER

The ending of the Sahasranama is all embracing. Since the Sahasranama has on its shoulders at the very outset the responsibility to deal with विश्वं — every aspect of it, namely सत्, असत्, स्रष्टु, अक्षरं; it now while concluding caters simultaneously to both types of aspirants — aspirants having faith and no faith—to the believer and unbeliever.

For the un-believer, the Sahasranama says आत्मयोनिः स्वयंजातः वैखानः सामगायनः (85-88). These four words in one combine are pregnant with significance having several facets of illumination.

Taken as an uncut, raw crystal without facets, it reflects that *He* is *His* own cause (आत्मयोनिः); *He* is born of *Himself* (स्वयंजातः). As वैखानः *He* restored the Earth from destruction. In other words *He* rescued Dharma from extinction (सामगायनः).

The embellished Crystal is sparkling. The वैखानः and सामगायनः have special significance as has been described elsewhere.

वैखान takes you to the bottom and सामगायनः where the ultimate is ether, lifts you to the heights. Thus between these words विश्वं is involved.

वैखानः means a relentless digger. It says “Dig on, and dig on, and you will reach the depths (heights) — you will reach the very core”. सामगायनः-त्रिसप्ततः सामगः सामेति हृदयम्।

The puranic वैखानः had rescued Dharma from destruction and restored it to us so that we may cherish and preserve it and reach our heavenly destination. (सामगायनः)

The primitive animal वैखानः is essentially a digger of earth and hence its name. The सामगायनः refers to the melodious music. These figuratively mean — “Where music sounds, gone is the earth, I know”. An अक्षरोद्गम or an आरोहण of the pitch will carry you to say that persistent perseverance of Dharma will lead you to an ecstasy of Bliss.

The burden of आत्मयोनिः स्वयंजातः वैखानः सामगायनः is. — You are the cause and effect of yourself. Your progress or retrogression is entirely in your hands. Strive and strive for the right cause and you shall leave this mundane earth and

teach the celestial star. I suppose the unbeliever will carry this burden in his head without demur.

### FOR THE BELIEVER

देवकीनन्दनः सद्यः शितीशः पापनाशनः ।

..... सर्वप्रहरणायुधः ॥

These words are for the believers of Krishna and Rama (शितीशः) and for those who believe that *He* is पापनाशनः because *He* is कीर्तितः पूजितः ध्यातः स्मृतः पापराशिं नाशयन् । (Sri Shankara). And lastly for those who believe the implied अमयहस्तः in सर्वप्रहरणायुधः

### THE SAHASRANAMA'S CONCLUDING PRECEPTS.

आत्मयोनिः स्वयंजातः वैखानः सामगायनः ।

देवकीनन्दनः सद्यः शितीशः पापनाशनः ॥

These words play a double role. Besides their standing for Names, they form the concluding precepts of the Sahasranama.

आत्मयोनिः स्वयंजातः वैखानः सामगायनः ।

आत्मयोनिः स्वयंजातः say that you are evolved out of yourself and you are the cause of your birth.

वैखानः—By itself means a digger. The word bids the aspirant to investigate to find the substratum of the cosmic phenomenon. While in pursuit of such an attempt, the aspirant ultimately meets the Vedic saying धर्मे सर्वं प्रतिष्ठितम् । It is on Dharma the whole phenomenon stands.

सामगायनः—With reference to this, it has already been said त्रिसामा सामगः सामेति हृदयम्. Now connecting वैखानः and सामगायनः one can say that through Dharma, one can reach *His* heart and

through Dharma one can please Him. Dharma is His delight.

Thus these words say in quintessence that you are the cause and effect of yourself. Your own Karma which ultimately means Dharma is the determining factor in your evolution. Pursuit of Dharma is your Sadhana and through Dharma alone you can please Him.

देवकीनन्दनः सद्यः श्रितीशः पापनाशनः ।

These four words tell us how one should conduct oneself in this world.

देवकीनन्दनः is Lord Krishna whose greatest contribution to humanity is Bhagavad Geetha and in turn Geetha's most accepted, universal, practical and unique teaching is कर्मण्येवाधिक्कारस्ते मा फलेषु कदाचन । (G. 2-47). This piece gets the name of महावाक्य in Geetha. This is the first precept the Sahasranama commands.

सद्यः This should now bring its earlier associates namely, सद्यः कुमुदः कुवलेश्वरः (588-90). These have been described under 'Punarukthi' with reference to शुभाङ्गः. Briefly these words mean-- He is the Creator, Protector and Rejuvenator.

In short, these words say that His Will will be done.

श्रितीशः is दशरथात्मजः i.e., Sri Ramachandra. Here precept is His path (अयन) shown by Him and tread by Him—the path of Dharma and Satya.

धर्मात्मा सत्यसंघश्च रामः दाशरथिः यदि ।  
पौरुषे च अप्रतिद्वन्द्वः शरैर्न जहि रावणिम् ॥

Take away Dharma and Satya from Rama and the battle is won for Ravana. And we should have had only huge mountains and flowing waters without Ramayana.

यावत् स्थास्यन्ति गिरयः सरितश्च महीतले ।  
तावत् रामायणकथा लोकेषु प्रचरिष्यति ॥

(B. K. 2-47)

पापनाशनः Here the precept is नमस्सरणम् which again the authority is the Sahasranama. पुण्यः is the opposite of पाप. Now follow the word पुण्यः in the Sahasranama and you meet words talking on नमस्सरणम् ।

1 सत्यः स्वप्रियः स्तोत्रं स्तुतिः सोता .....  
पुण्यः पुण्यकीर्तिः (679-688)



## 2 पुण्यश्रवणकीर्तनः (921-922)

Finally the Sahasranama standing as a Preceptor says :—

1. Pursue your own avocations duty-bound without an eye on results.
2. Whatever results you get, have faith that they are due to *His Will* or *प्रेरणा*.
3. Let Dharma and Satya be your guide.
4. Do नमस्तुभ्यः । Let the mind be devoted to divine thoughts and aspirations. (It should be stressed and reminded here that the form of Namasmarana that the Sahasranama advocates is अनन्तरूपः अनन्तश्रीः)

For such a devotee, the Sahasranama vouchsafes the protection of no less a person than अक्षोभ्यः सर्वप्रहरणायुधः

## SARVAPRAHARANAYUDHAH

सर्वप्रहरणायुधः  
(1000)

Of all the names or forms, why सर्वप्रहरणायुधः showing the absolute preparedness for a conflict or a combat should crown the Vishnu Sahasranama?

It is distress that drives man to God. It is the child's cry that awakens the mother. Nothing else than a cry would make the mother rush to the child. (A Godless man may not seek God. But he will seek help. Even help he may not seek but groan he will, in distress! And then to catch whose ears he groans?) The Vishnu Sahasranama is as much divine as it is human. And so this inherent weakness of humanity—man's cry in distress—is reflected in the Sahasranama and in response to this call, the Sahasranama culminates in the word सर्वप्रहरणायुधः exhibiting *His* entire armoury, guaranteeing protection and showing *His* resolve to meet all the eventualities of distress and difficulties arising out of every phase of human endeavour and aspiration. The सर्वप्रहरणायुधः is

therefore the natural answer of a natural call and is the only reliable hold for the devotee.

स्वयंभूः

The *Sarvpraharanayudhah* is the master-stroke in the Sahasranama. It is a consummate form. It is a unique specialized manifestation. The word is not the choice of Bhishma or of the compiler Vyasa. At रथङ्गपाणिः Bhishma recedes and the Lord takes charge of the situation. Here the Lord takes the whip in *His* own hand to drive the chariot of the Sahasranama to its triumphant destination. Here सर्वप्रहरणायुधः is स्वयंभूः or स्वयं-जातः to say in the language of the Sahasranama. It is the Lord who has been running through the Stotra, presenting *Himself* at the call of the devotee at this final juncture. Here the Lord deigns in all earnestness and in steadfast determination to answer the prostrations of the Bhakta. So Sri Shankara, the master-mind, instinctively says —

अन्ते सर्वप्रहरणायुधः इति वचनं सत्यसंकल्पत्वेन सर्व-  
भारत्वं दर्शयितुम् । 'एष सर्वेश्वरः' इति श्रुतेः ।

Here Sri Shankara takes the sanction of श्रुति perhaps to fortify his declaration.

“AGAIN एष सर्वेश्वरः IS SRI SHANKARA'S  
POINTING OR NUDGING FINGER  
TO THE UNWARY.”

अक्षोभ्यः

I venture to consider that the Lord of the Vishnu Sahasranama should have deeply thought as to how and in what form *He* should present *Himself* before the devotee and then *He* should have decided conclusively (and hence अक्षोभ्यः here) to appear armed *Himself* with every conceivable weapon showing *His* absolute resourcefulness to meet all the requirements of the devotee. This kind of perturbation the Lord had once before and that was when *He* was at the threshold of creation — अमिताशनः उद्भवः क्षोभणो देवः (374). Then too *His* problem was immense, for *He* had to be करणं कारणं कर्ता and विकर्ता । Now too *He* had to create *Himself* in a form that is suitable, appealing and satisfying to the devotee who had traversed the whole of विश्वं through and through, piercing every crevice and corner (अणुः बृहत् कलाः स्थूलः) and found *Him* beyond his reach (महान्). In either situation, *His* perturbation (क्षोभणः) is ponderous (गहनो गुहः). Then *He* solved it and became happy (उद्भवः सुन्दरः 790) and now having

solved (अक्षोभ्यः) *He* becomes सर्वप्रहरणायुधः who is equally सुन्दरः for the devotee.

Now you, the reader, transport yourself to visualize the beauty of this सुन्दरः who is विश्वात्मियसौभाग्यशालिनात् सुन्दरः as Sri Shankara says. What a reward, what a सौभाग्य for one who had sought *Him* in vain in the विश्वं ।

The Lord knows that one day or other the man on this earth will be put into his own resources, will exhaust himself and will be looking out for a succour. It is to meet such a succour the सर्वप्रहरणायुधः is there in the Sahasranama. Such a Providence is found only in the Vishnu Sahasranama. If such a stretched out hand is not held, it is not *His* fault or *His* carelessness, it is man's ignorance though I am tempted to say indifference.

### सर्वेश्वरः

In the phraseology of अस्यसंस्कृतपदेन सर्वेश्वरःचै दर्शयितुम्, the सर्वेश्वरः is deliberately used by Sri Shankara. He used it so that the reciter might look up to it again in the context of the Sahasranama. A reference to सर्वेश्वरः will be very much reassuring to the devotee. He will be

reassured of the unfailing presence of the Lord anywhere and at any time whenever the devotee chooses to think of *Him*. The सर्वेश्वरः (97) is included in the delineation on the Time aspect of the Lord—अहः संवत्सरः व्यालः ..... अजः सर्वेश्वरः सिद्धिः सिद्धिः । The most unfailing presence of God is in the form of Time. The Time is immanent everywhere and is the most ready entity सिद्धः. Now continuing the thread you will find सिद्धः in another place where the Lord reassures still more the devotee. The location where the सिद्धः is placed next is where *He* is most easily accessible सुलभः and where one need not search about for *Him*. The location is सर्वज्ञः सर्वतोमुखः सुलभः सुव्रतः सिद्धः (819). In the Sahasranama it is always a profitable rule that whenever a word gets repeated its earlier context should be sought for and brought to the line. In such an attempt when the सुव्रतः, the close associate of सिद्धः here, is traced back, you will find *Him* greeting you with a pleasant welcome smile on *His* lips— सुमुखः (456) सर्वदर्शी विमुक्तात्मा सर्वज्ञः ज्ञानसुत्तमम् । सुव्रतः सुमुखः सुक्षमः ।

1. The words एष सर्वेश्वरः that Sri Shankara placed in reference to सर्वप्रहरणायुधः are found where सर्वेश्वरः is interpreted by him at this place. His intention is that the reciter may correlate them together.

Now marshalling together thus—सर्वेश्वरः सर्वतोमुखः सुलभः सुव्रतः सुमुखः and सिद्धः you have the most alluring image of सर्वप्रहरणायुधः ।

Now one more and a last word on सुव्रतः. We shall recall the words of Sri Shankara, namely सत्य संकल्पत्वेन and see what this सत्यसंकल्प Sri Shankara visualizes and means in the form of सर्वप्रहरणायुधः । What is the अमयम् this सर्वप्रहरणायुधः presents to the devotee ?

सकृदेव प्रपन्नाय तवास्मीति च याचते ।  
अमयं सर्वभूतेभ्यो ददामि एतत् व्रतम् मम ॥

is Sri Shankara's image when he annotates on सुव्रतः ।  
(U. K. 18-33)

*He* is so easy of approach (सुलभः) that one need not go about on tedious pilgrimages in search of *Him*. *He* is there on the very place wherever you are and wherever you turn about सर्वतोमुखः. *He* is anticipatively solicitous (सर्वतोमुखः). The सुमुखः adds lustre of pleasantness and कृपा to the सर्वतोमुखः. What a convincing and assuring अमयम् effusing from such a सुमुखः the सुमुखः of Sri Ramachandra who declares अमयं सर्वभूतेभ्यो ददामि एतत् व्रतम् मम ।

The अक्षोभ्यः सर्वप्रहरणायुधः have the full significance of the first word of the Sahasranama and speak for the whole sweep of the Sahasranama in a compact form. The अक्षोभ्यः's earlier association is with सर्ववागीश्वरेश्वरः. The Sahasranama being a litany of words, सर्ववागीश्वरेश्वरः stands for the whole of the Sahasranama. As explained in another context, the अक्षोभ्यः by its very orthographic composition represents the whole of everything. It is Bhishma's phraseology for the Alpha and Omega.

The सर्वप्रहरणायुधः here does not mean that *He* is wielding only the destructive weapons but that in *His* hand everything (सर्वः सर्वः 25-26) becomes a weapon. येषां अन्नं वातः वर्ष इषवः of रुद्र 1 takes to the opposite end of the destructive weapons, where the sustaining, salubrious and life-giving things like food, air and water, become *His* weapons. In other words, this last word of the Sahasranama सर्वप्रहरणायुधः stands for the first word of the Sahasranama, the विश्वं in another form.

1. This was once quoted by His Holiness Sri Kanchi Kamakoti Peetacharya to the writer.

So Sri Shankara suggestively says while interpreting सर्वप्रहरणायुधः that in *His* hands, the करज, the fingernails become *His* weapons. (करजदीन अस्त्र आयुधानि भवन्तीति). It is only in नरसिंहः अवतार which is the concrete form that showed and proved that *He* is (विष्णुः), All-pervading, that finger-nails came to be used as weapons. Thus it is Sri Shankara's occult suggestion that सर्वप्रहरणायुधः is विभ्वं विष्णुः ।

The image of सर्वप्रहरणायुधः armed with all the weapons though meant for a definite purpose, might give the impression of horror. However, the heralding अक्षयः, the unperturbed शान्तमूर्तिः takes away the possibility of such a fear.

### FINALE

Now let the devotee conjure up an image of सर्वप्रहरणायुधः (or his own इष्ट देवता), an image formed by विश्वमूर्तिः standing before him ever ready to help him with face (सुमुखः) effusing love and affection with the raised hand of benevolence (सुव्रतः) and with a steadfast determination to protect him (सत्यसंकल्पत्वेन). Before such a Presence of Affluent Benevolence what the devotee could say or do except bow down (लोकत्रयाधिपतिं प्रणम्य शिरसा श्री Shankara) and say रक्ष रक्ष रक्ष,

protect me, protect me, protect me and go on repeating सर्वप्रहरणायुधः सर्वप्रहरणायुधः सर्वप्रहरणायुधः ओं नमः इति. In the Sahasranama devotee's parlance सर्वप्रहरणायुधः means रक्ष -- protect me.

Let it be noted that Sri Shankara repeats सर्वप्रहरणायुधः twice at the end, to indicate to the devotee to repeat it not once, not twice but many a time and then begin again विभ्वं विष्णुः चरः and stop at भूतभावतः or if the devotee has time and patience enough, he might extend upto पुरुषोत्तमः, the 24th word in the Sahasranama. A careful study of these twenty-four words will reveal that the whole of the Sahasranama is found in a tabloid form within these words.

## PARAYANA OF SAHASRANAMA

परायण

Amongst the works classed for parayana, works like Ramayana, Geetha, etc., the Vishnu Sahasranama is most recoured to. It is prescribed for all people without any distinction, for all occasions and for all purposes. However, by some misfortune, I say misfortune for I find no other reason or explanation, the study of the Vishnu Sahasranama is neglected, while other works of parayana are studied, every word in them scanned, dissected and commented upon many a time and by many an author. Almost no day passes without a new commentary on Geetha cropping up somewhere and detailed by some one. There is scarcely a philosophical journal that does not devote its pages to Ramayana every now and then. Why then the Sahasranama that has taken by common leave the highest position amongst the parayana works, should remain only at the dull yet fast recitational monotony?

Parayanam means devotional study and through the process of parayana alone such classics as Ramayana and Geetha are enjoyed

and imbibed and by no other means and not at all by rushing through them by rote as the Sahasranama is done away with nowadays.

A pandit, during a religious discourse, quotes profusely from the Ramayana and the Geetha and I am yet to see an exponent citing from the Sahasranama. Why? He has not cared to devote as much attention as he had devoted to Ramayana or the Geetha. Not because the Sahasranama is poor of quotations, but because of his poor grasp of its richness. The Sahasranama is as rich as the Geetha or the Ramayana or may I say, even richer? If it is not richer than them, why should it head the list of Parayana works? How rich it is, can be known by the 'phalashruti' it carries — a 'phalashruti' that can match with any of its kind. It may be said that it is less massive but this small size is made up by the vastness of the idea pervading through it. The comparative conciseness of the Sahasranama is an advantage over other expansive works especially in these days when there is a losing race against time. This is an appeal to those who are concerned in the welfare of all mankind to retrieve the Sahasranama from its relegation — from its exile.



### THE RECITATION

#### OF THE VISHNU SAHASRANAMA

The Vishnu Sahasranama is meant for प्रकीर्तन and not, as is current, for mere recitation or narration by rote. It is designed not for mere कीर्तन, but परिकीर्तन or प्रकीर्तन as explicitly said in the फलश्रुति.

१ इतीदं कीर्तनीयस्य केशवस्य महात्मनः ।

नाम्नां सहस्रं दिव्यानां अशेषेण प्रकीर्तितम् ॥

२ य इदं शृणुयान्निर्यं यथापि परिकीर्तयेत् ।

३ सहस्रं वासुदेवस्य नाम्नामेतत् प्रकीर्तयेत् ॥

With so much of specific prescription as to how the Sahasranama should be narrated, it is deplorable to see how it has come to stay as a fast, parrot-like mumbling. The votaries of the Sahasranama should try to revive it from such a degeneration.

When reciting, each word has to be meditated upon. किं जपन् मुच्यते जंतुः is the opening question and the Sahasranama has been the reply for that. Since जप mentioned here is meditation as तज्जपः तदर्थं भावनम्, one should try

to reach the range of each word, sometimes a couple of words or group of words. If possible for a clear composite understanding, one should try to collate the different words dispersed in the Sahasranama.

The following is a brief and humble guide for the recitation :—

ओं स्पष्टाक्षराय नमः ओं

मन्त्राय नमः ओं

ज्योतिर्गणेश्वराय नमः ओं

दुःस्वप्ननाशनाय नमः ओं

वेदव्यासाय नमः ओं

सच्चिदानन्दरूपाय कृष्णायाक्लिष्टकारिणे ।

नमो वेदांतवेद्याय गुरवे बुद्धिसाक्षिणे ॥

सत्परायणः सन्निवासः

विश्वं विष्णुर्बषट्कारो भूतमव्यभवत्प्रसुः ।

भूतकृद्भूतसृज्जावो भूतात्मा भूतभावनः ॥

The recitation might be begun thus installing the image of one's Ista Devatha before him (in the minds eye).



Certain key-words, couplets or groups of words that have extraordinary significance individually or in totality should be repeated twice or thrice for ingraining the significance.

Those words that stand for फलश्रुति in the body of the Sahasranama may be repeated twice or thrice.

The following are the few examples of such words:—

पवित्रं मङ्गलं परं कामप्रदः प्रभो ।  
ईशानः प्राणदः प्राणः सर्वव्यामदः आश्रमः  
श्रीमान् सुखदः etc  
शरणं शर्म

When words of धर्मः and सत्यः come, the reciter should halt and repeat them.

वसुमनाः सत्यः  
सत्यः सत्यपराक्रमः  
सत्यधर्मपराक्रमः  
सत्यसन्धः  
धर्मगुप् धर्मकृत् धर्मी  
सत्यधर्मा  
सत्यः सत्यधर्मपरायणः

The words described under "Rhetorics" belong to this group and are required to be intensely meditated upon. To recapitulate, they are:—

सर्वगः सर्ववित् भानुः विष्वक्सेनः जनार्दनः  
विस्तारः स्थावरः स्थाणुः  
संधावा संधिमान् स्थिरः । etc.

Refer to the specific chapter.

There is a conception within the cluster of महाकृतुः महारज्ज्वा महयज्ञः महाहविः. The import has already been described. The group deserves a cyclic repetition by the reciter to imbibe the cyclic cosmic phenomenon.

When one passes through the passage of अणुः बृहत् कुरुः स्थूलो गुणश्चत् निर्गुणो महान् .... इति, the reciter should better say —

अष्टुतः महान्  
स्वष्टुतः  
स्वास्त्यः  
प्राग्वंशः  
वंशवर्धनः

भास्वृत् महान्

योगी ”

(*He* is therefore कथितः) The significance of the passage has already been described. Briefly it may be said again, being कथितः *He* will stand the monotony. *He* is महान् on many accounts. *He* is not supported by anybody (अधृतः). *He* supports *Himself* (स्वधृतः). *He* is not strained by the burden—a burden that is delightfully held (स्वास्त्यः)—held ever since Time could be reckoned with (प्रग्वंशः). It is a burden that continues to be sustained (वशवर्धनः). It is a burden that is progressively on the increase (भारवृत्). On all these scores *He* is महान्. Again *He* is महान् because in spite of this intensive and progressive activity, *He* remains absolutely detached (योगी) from it like पद्मपत्रमिवांमसा. And therefore *He* is विकर्तृ गहनो गुहः।

Similarly to realize *His* अपारपराक्रम, one should continue the refrain of भीमो भीमपराक्रमः after every word in the line commencing from सुवीरः रचिरांगदः to प्रजागरः।

सुवीरः भीमो भीमपराक्रमः *His* prowess

रचिरांगदः ” *His* orderliness

जगत्तः ” *His* creative genius  
जनजन्मादिः ” *His* resourcefulness  
आधारमिलयः य ता ” *His* sustaining power  
पुष्पहासः ” *His* effortlessness <sup>अपरणत्व</sup> लाघवत्वं  
प्रजागरः ” *His* ever-wakefulness  
neither rest nor respite

The earth ever revolving on its axis, the planets at large ever on their march in absolute abandon

दिनमपि रजनी सायं प्रातः

शिखिखसन्तौ पुनरायातः ।

कालः क्रीडति गच्छत्यायुः

तदपि न मुञ्चत्याशावायुः ॥

might be profitably thought of to be transported to realize what a भीमो भीमपराक्रमः *He* is.

भीमः भीमपराक्रमः

Gazing up in a starlit night, can any one imagine how those sparkling stars are suspended in the heavens? सुवीरः।

Can anyone imagine the perfect orderliness of the universe? रचिरांगदः—मेधावी विक्रमः क्रमः (79)

Can anyone imagine how this world got started (जननः) and where and how the point began to function initially? (जनजन्मादिः).

Can anyone imagine from where *He* gathered the air, water and fire, the seed and the soil? जनतो जनजन्मादिः।

Can anyone imagine how the body is sustained by the Athman in the myriad individuals? आचारनिलयः

Can anyone imagine how the planets, the solar system, the galaxy are chained together and supported...द्यता?

Is there any shake, jerk or instability in the run of these planets (पुण्हासः)? What a smooth sailing it is!

The whole cosmos is on a non-stop, non-slackening, continuous run (प्रजगरः). *He* is ever vigilant and awake.

In the midst of this all-engrossing Prowess, if this small, little man were to think of his importance, the Lord would simply be laughing in *His* sleeves—पुण्हासः। It is an amusingly mocking or a derisive smile.

अयोनिजः त्रिसामा सामाः साम form the हृदय of the Sahasranama and hence the reciter should stay at this place for a moment and say त्रिसामा सामाः सामेति हृदयम् and bring to the mind that one is essentially अयोनिजः and one's birth is due to one's कर्म prompted and exercised by one's हृदय or मनस् संकल्प।

Again when the reciter meets असुखंशुद्धः which is the बीजं of the Sahasranama, he has to pause and recollect चंद्रमा मनसो जातः and think: what a delightful and comforting मन्स् the Lord has, pouring out nectar to the aspirant.

As Bhishma's answers to the questions of Dharmaputhra are contained within the group of शतमूर्तिः गताननः एकः नैकः सवः कः किं यत् तत् पदं अनुत्तमम् the reciter would be much benefited if he could avail a little leisure and stay here and say after सवः as follows as though trying to imbibе the significance of the words कः किं यत् तत्

### Question

### Answer

कः—को धर्मः सर्वधर्माणां } रामस्य मार्गः (चरितम्)  
भवतः परमो मतः  
किं—किं जपन् मुच्यते जंतुः .... अनंतरूपः अनंतश्रीः  
(जपम्)

यत्-यत् ज्ञात्वा मोक्ष्यसे } ...अनंतरूपः अनंतश्रीः  
अयुमान् B. Geetha 9-1 (भावम्)

तत्- तत् सचितुः वरेण्यं गायत्री  
(ध्येयम्)

A brief analysis of the words will convince the reader as to what the writer is attempting to clarify.

नत् एकः सवः नैकः शतमूर्तिः शताननः

(क्षते सचमिति सवः)

It is from *That* (तत्) one एकः everything is evolved (सवः). It is from *That* (तत्) the Many (नैकः) that we see about have come out (सवः). Whatever we see here is *His* Leela roopa in different forms, in different evolutionary processes शतमूर्तिः शताननः। The reciter should identify the things about him with the words of शतमूर्तिः शताननः. This kind of conception will lead one to the path of Dharma that is sought for in the question को धर्मः सर्वधर्माणि भवतः परमो मतः।

If one could constantly contemplate (किं जपन्) that every object 'one sees is *His* Leela-roopa, he should be redeemed from the bonds of सँसार-विमुच्यते जन्मसँसार बन्धनात्। This is the sort

of (जपम्) that is intended in the answer of the question किं जपन् मुच्यते जन्तुः. Such a conception (यत् ज्ञात्वा मोक्ष्यसे अयुमान्) will not impute any evil thought on any object. And such a realization will ultimately lead the aspirant to that final goal अमुत्तमपदं which is sought and arrived at in the Gayathri Manthra — तत् सचितुः ... प्रबोदयात्.

अक्षोभ्यः सर्वप्रहरणायुधः ओं नमः।

When the reciter reaches the last word, he should, bowing his head in all humility, address the Lord saying—"When *Thou*, the शतमूर्तिः अक्षोभ्यः hast stood before me armed with every conceivable weapon (सर्वप्रहरणायुधः) with steadfast resolution to protect me (सत्यसंकल्पत्वेन), what have I to beg of *Thee*, or place before *Thee* except my head at *Thy* feet and say सर्वप्रहरणायुधः सर्वप्रहरणायुधः सर्वप्रहरणायुधः ओं नमः "इति"

ओं विश्वं विष्णुः ....

## (WITHIN THE SAHASRANAMA)

The Sahasranama stands on its own and it is complete by itself. An appending फलश्रुतिः is superfluous. Besides the फलश्रुतिः that is scattered in the Sahasranama namely, प्रणदः शोदिदः शोकनाशनः सर्वकामदः etc., a consolidated फलश्रुतिः begins from the word शब्दातिगः and ends at रक्षणः (911—929).

The शब्दातिगः says that *He* is beyond the catch of words keeping to the Vedic saying यतो वाचो निवर्तन्ते and keeping to the level of the Lalitha Sahasranama namely, नामरूपविवर्जिता (300) मनोवाचां जगोचरा (415). The Sahasranama being a string of words (शब्दः), the शब्दातिगः completely negatives itself and makes the Sahasranama effete. So, the Sahasranama hastens to say immediately (शब्दसहः) *He* is with words. (These two words make a perfect (द्वंद्व). To the ingenious critic who might interpret शब्दसहः as Tolerant to words which attitude may lead to indifference on the part of the *Lord*, the Sahasranama says शिशिरः that *He* is शीतलः, dew-like, comforting

and pleasing. The Sahasranama, therefore, before embarking on the फलश्रुतिः, expectantly undoes the adverse impressions that might have been caused by the old saying यतो वाचो निवर्तन्ते. Rather the Sahasranama here establishes and fortifies itself against any possible inroad into its very constitution — a constitution built of words. The following consitutes, the फलश्रुतिः

- |                    |                  |
|--------------------|------------------|
| 1 शिशिरः           | 6 दुष्कृतिहा     |
| 2 शर्वरीकरः        | 7 पुण्यः         |
| 3 क्षमिणावरः       | 8 दुःस्वप्ननाशनः |
| 4 पुण्य भवणकीर्तनः | 9 वीरहा          |
| 5 उत्तारणः         | 10 रक्षणः        |

The left out words in the line are अक्रूरः पेशलः दक्षः दक्षिणः विद्वत्तमः वीतभयः. They are deleted because they form supplements to some of the words included in the above list. How the remaining adjuncts has been discussed under द्वंद्व, Tautology and Rhetorics.

For अक्रूरः see under द्वंद्व in reference to शर्वरीकरः 1 For पेशलः under 'Rhetorics' with reference to विद्वत्तमः and for दक्षः दक्षिणः वीतभयः under 'Tautology' with reference to क्षमिणावरः

The ruling words in the कलधुतिः are क्षमिणांवरः and रक्षणः.

Now, we shall give some attention to the word रक्षणः the Protector. You can know a person, if you could know his associates. Now चीरहा who leads one to the right path is the immediate associate of रक्षणः। But this चीरहा is a free mixer and is a member of many a club and has a long chain of friends, namely मुग्धैः माधवः मधुः भक्तवत्सलः and विषमः. When such a रक्षणः with eight other companions as ranged in the कलधुतिः is to protect the Sahasranama Upasaka, what more the upasaka could aspire for?

(For further enlightenment on the subject, the reader is advised to go through the chapter on 'Motherly Love' and on the word माधवः described amongst पुनरुक्तिः).

रक्षणः संतः जीवनः पर्यवस्थितः

Finally the रक्षणः, the Protector, has been described as संतः जीवनः पर्यवस्थितः। He is described as a pious one - साधुः (संतः) who has already crossed the ocean of संसारः - जीवनः पर्यवस्थितः.

Finally, it looks as though a boatman comes to the Vishnu Sahasranama upasaka, a pious boatman who is plying his bark across the ocean of संसारः. There is no need for the upasaka to wade through the deep waters (जीवनः) nor to swim over. He has only to board the boat and he will have a smooth sail (संतः) across the stormy waters. This is the type of रक्षणः (मार्जालकिशोरस्यार) that the Vishnu Sahasranama provides for its devotees.

अनन्तरूपः अनन्तश्रीः

These two words coming next to जीवनः पर्यवस्थितः are significant. They are the vista opened yonder the ocean of संसारः। It is the port where the boat will have its final anchorage. They give the perspective of the ज्ञानि- the जीवनः पर्यवस्थितः who has passed through all the tangles of संसारः. They show the mental level in which a devotee ever lives. He will be visualizing and realizing अनन्तरूपः and अनन्तश्रीः, everywhere and in everything and at all times. That is the promised land where the Vishnu Sahasranama upasaka lives स्थानदः प्रदः finally.

## ASHTA GRAHA

नक्षत्रनेमिः (440)

1-2-1962

The atmosphere is seething with अग्रह emanations. There is a wild scare that the conglomeration of planets is for the ill of the world. Every mouth speaks of it. Every paper devotes considerable space to it. Even the sceptic Nehru has not escaped from its influence. He simply mocks at people who talk on the subject.

I, of my own, as I am wont, tried to draw on the Sahasranama for an enlightenment on the subject and to my surprise and joy, I found the Sahasranama had already a say on it in clear, unmistakable terms. In five words it sums up what all the pundits and star-gazers had tried to explain in words that ran into pages. Yet unfortunately they have given only conflicting and confusing opinions. Some affirm that the event forebodes evil and some otherwise, while the Sahasranama is conclusive and unambiguous. नक्षत्रनेमिः नक्षत्री क्षमः समीहन्तः are the five words in one combine that speak for the current

planetary conjunction. The whole of stardom is under *His* domain. *He* is the hub round which all the Grihas and stars rotate नक्षत्रनेमिः नक्षत्री. *He* (क्षमः क्षमः) redresses and redices people (according to their Karma). *He* is as much a forgiver as a punisher, causing distress—अग्रहः क्षमः—to take a hint from another place in the Sahasranama. Deducing from this idea to meet the present situation one can say that there will be evidence of both Good and Evil in the world. So far, the Sahasranama leaves the answer sought for, ambiguous. Is the सत्यधर्मपरायणः given to double-talk? Will छिन्न संशयः belie *Himself*? Never. In one word समीहन्तः, *He* clears the conflict. All is done in the best interests of the world. The end result will be good. The Sahasranama, at a few steps hence as though confirming the beneficial influence, repeats altering the language a little, कृतलक्षणः गमस्तिनेमिः सत्त्वस्थः (486).

The pairing of words, like the क्षमः क्षमः, the duality representing परिवर्तनाय साधूनां विनाशाय च दुष्टता (G. 4-8) aspect, is found at other places in the Sahasranama namely, निमित्तः अनिमित्तः साधुः अन्तः उग्रः सर्वतः प्रग्रहः निग्रहः। But the समीहन्तः—the धर्मसंस्थापनार्थीय or good intentional aspect of



this duality is attached only to the क्षमः क्षमः pair—the pair that goes with नक्षत्रनेमिः नक्षत्री — With the rest of the pairs, the other relevant aspects of duality are attached namely सत्यपराक्रमः; नारायणः नरः; दक्षः; सर्वशृंगारः respectively. Thus the समीहनः aspect being laid in the planetary conjunction, is a further assurance from the Sahasranama that the final outcome of the event will be nothing but Benefactory.

It is pertinent to note in relation to the matter on hand that the great Acharyas have advocated the performance of यज्ञः to appease the ऋषेः to ameliorate their influence. The Sahasranama sanctions these performances. These five words are firmly buttressed on either side by words connoting यज्ञः namely महामखः on their left and यज्ञः, इत्यः महेज्यः च on their right.

All said and done, it is धर्म or virtue or righteousness that thrives and survives. As if echoing this truth, you find the Sahasranama, supporting the words of यज्ञः with words having the import of धर्मः you find धर्मयूः tagged to महामखः and सद्गु सतांगतिः tapering off from यज्ञः इत्यः महेज्यः च क्रतुः। Sri Shankara has therefore thought it right to interpret यज्ञगुहं the crowning

word in the delineation on यज्ञः as यज्ञानां गुहं यज्ञः कलाभिसंचिरदितो वा यज्ञः

On this all eventful sacred occasion when we have on us the bountiful benedictions pouring from the hoary and holy stars, let us dedicate ourselves to the prosecution of Dharma. Astral inspirations shall be profuse on such aspirations.

### SUMMING.

The Sahasranama deals with every problem in its entirety having shouldered the responsibilities to say on यज्ञः at the very outset. There is a numerical concurrence to the event. We are now talking on eight planets in one combine. The नक्षत्रनेमिः is the 440th word in the Sahasranama. Summon your elementary arithmetic, sum up the numbers, 4 and 4, and zero, and you will have 8.

He (the नारायणः) for the sake of a भक्तः (नरः) will condescend to descend from His असंख्येयः from His unfathomable, immeasurable heights. अप्रमेयात्मा to संख्येयः।

अनुकूलः शतावर्तः

I was supping in my lounge as usual with a book in hand. It was a season when mosquitoes were abundant and they had good nights while we had bad ones. I felt scratchy over my left upper arm and I responded to the spot caressing it. The whole incident was forgotten. But two or three days hence, I was feeling sore and itching on the part which was so situated that I could not view it directly without the aid of a mirror. I could see only its shadow in the mirror. The reflection showed a large patch. Being a medical man and nervous at that, I could think of only the worst and remote things. It began to worry me. For, if the worst is to happen, it will be a social stigma and there is the possibility of my being ostracized. For a week or so, I managed to smother the idea but it would not take repression. Eventually, it began to assert itself and I was covered by a cloud of fear.

One evening (i.e., 26-2-1961) when I sat for my Sandhya, this was at the back of my mind. Invariably during Gayathri, while meditating upon श्री, I used to pick out at random some

portion of the Sahasranama and contemplate upon it. That evening it so happened that I unwittingly stumbled upon the words, अनुकूलः शतावर्तः His help comes in many a way. He takes varied and myriad forms to help and do good. He is a friend appearing in different guises. So it occurred to me that this affliction is but one of His forms that has descended on me to teach me some good lesson. Immediately I took certain decisions for my life.

Next morning as soon as I emerged from my Sandhya, I announced that I would be making a trip to Madurai for consultation. It was a surprise move. By bitter experience, I am now a firm believer of the saying that a stitch in time saves ten. By 8-15 A.M. we were on our way to Madurai - Kandaswami at the wheel, Narayana as my usual standby. We reached Madurai at 10-45 A.M. The doctor I had proposed to consult was quite a stranger to me. I knew his name only and rather his surname at that. Neither did I know his address. I thought of a device, I spotted a drug-store and asked Kandaswami to stop. I directed Narayana to go to the store and enquire the doctor's address. At this time, Kandaswami saw a man at a distance, gesturing

to him not to stop at that place. (The **ಪ್ರಕೃತಿ**: in this small episodic drama begins to appear at the stage, at this junction and in this concrete form). Accordingly we moved a few yards and halted again. Now the man - decent looking, well behaved, solicitous young man - came near and said: 'Sir, this is a 'no-parking' place. You can stop on the other side of the road.' Thanking him for the advice, I took the opportunity to elicit from him the needed information of the doctor we were after. He seemed to know him very well, even personally. He gave us all the details we wanted, namely the location of his consulting-room, his consultation hours, his honourary job in the hospital, the route to be taken to reach his rooms, etc. He was so earnest and concerned that he would not leave us until Kandaswami had no doubt about the route he had to take further. Meanwhile Narayana returned disappointed at the drug-store.

Guided by the instructions, we rode away and drew up near a crossing, hesitating whether to proceed or turn. While we were thus in two minds, an old acquaintance of us who was none else than Dr. Govinda Rao's Office Asst. came along on a bycycle - **ಪ್ರಕೃತಿ**: in another form)

and stopped and asked us: "Doctor, whither are you bound, what has brought you here?" When I told him the purpose of my coming, he asked us to follow him. Accordingly we turned into a street and before we passed a dozen houses, we saw the doctor's plate. He went in, in advance, and told the doctor that one from Karur had come to consult him. He had just finished his morning session and had fetched his coat to start for the hospital. I was ushered in and greeted by the doctor. I was comfortably seated in his office and with some sort of how-do-ye-do, I was put at ease and examined. Though the time was up for him to go to the hospital, there was no evidence of hurry or haste in his examination which, when over, he said:—"Doctor, this is a fungoid-allergic manifestation of skin and there is nothing to be worried and much less to be dreaded." I sighed as if a weight were lifted from my breast. He wrote out a prescription. I thanked him profusely and took leave of him and returned to my car. Before we gathered ourselves and started, we saw him moving in his car ahead of us for the hospital. If we were to miss him then and had it not been for the **ಪ್ರಕೃತಿ**: **ಪ್ರಕೃತಿ**: in such modes and forms, we should have

met him only late in the afternoon. We had no other business in Madurai and we immediately turned back to Karur. We were just within the outskirts of the town when it suddenly occurred to me that I did not take leave of my friend who led us to the doctor. The snag of it was that he would convey the news of my arrival to Dr. Govinda Rao, and he would naturally be expecting me only to be disappointed. We were far removed to go back and meet him. While thus I was brooding myself, he suddenly appeared biking against us (again अनुकूल). I asked Kandaswami to stop the car and beckoned him to us. I thanked him immensely and asked him to convey my regards to Dr. Govinda Rao.

At 2 P. M. we were back at home, relieved and rejoiced. It is but divine that in the Vishnu Sahasranama अनुकूलः सतावर्तः should immediately be followed by पद्मी पद्मनिमेषणः. The lotus, पद्म, in the Lord's hand is nothing but the olive branch - the hold-out of peace.

दृताशीः

दृताशीः ... अमानी मानदः ... सुमेधाः

For the past few years, I have been sending a small monetary contribution to a revered, old teacher of mine, for the education of his only son. For the first one or two years, I was doing it only after I got a request or a reminder from him. Then it occurred to me that I will be elevating the gesture if I could bring in an element of spontaneity in the offer. So I began sending the contribution before he sought for it—much before the needed time. This time, however, due to various pre-occupations entailed by my daughter's marriage and by my profession, I missed to send it in time. No doubt, many a time it came to my mind that I was already overdue and I was delaying for nothing. But unfortunately, the next moment I let the thought slip through my mind. Then one fine morning it rushed to my mind that I should send the money immediately, lest I should get a reminder from the old teacher and I should be defeated in my professed ideals. Further I was loath to see the poor teacher pushed to the dire necessity of

soliciting money from his old student. So I called in Narayana, gave him the cash and asked him to draw a bank draft and keep it ready for posting before noon.

It was 4-30 in the afternoon and I was half through the covering letter that was to go with the draft, when the evening post arrived bringing over my table a lone letter—then an ominous one—from the teacher. From the hand of the address, I could easily recognize that it was from the teacher. Until I finished the letter it had only a scant attention of a slanting glance. It was only after sending the letter to the post, after consigning my conscience to rest that I had sent the contribution of my own accord without being sought for, that I touched the letter and opened it to find in it among other things, an oblique reference to and expectation of my usual contribution.

A casual scrutiny of the date of the letter revealed a pleasant and divine mystery to the whole event. The letter was written on 27-5-61 and it has been posted on the very day as evidenced by the date-stamp of the post-office at the source. In ordinary circumstances, it should have reached me on the third day namely,

29-5-61. But it has taken full 10 days to reach my hand. There was no indication that it had taken a roundabout way or a detour on account of the postal misdirection. For there were on the cover only two date-stamps, one of the starting point and the other of the destination, showing the respective dates as 27-5-61 and 5-6-61. In the latter instance there was in addition the time mark of 3-30 P. M. Obviously in order to respect my sentiments so that I may not be seen defeated or humiliated in my ideals, some very kindly hand, some unseen, inscrutable divine hand, was withholding the delivery of the letter not for a day or two but for full 10 days. The messenger employed by the Divine hand was so scrupulously punctilious ~~that~~ that he did his job not a minute too soon or too late. It seemed as if he was waiting on me all the while in some corner for the right moment to arrive to carry out his appointment. If the letter were to arrive here a day earlier, I should have fallen from the estimate of my old, beloved teacher and if it were to arrive a day later, the impact of the divinity to the episode should have been much less pronounced. Obviously *He* was in a hurry, having other pressing engagements (*He* being the

लोहस्वामी विलोकयन्) lest *He* should not have intruded *Himself* while I was half through my letter. *He* made *Himself* sure that I was relieved of my anxiety and immediately presented *Himself* with *His* mission that was proclaimed long ago by Purandaradasa in the eternal words of हृवत्तरुवर मनेरो हुल्ल तरव । अस्व लक्ष्मी रमयेरो इचगिह मने । (*He*, no less than a person than Mother Lakshmi's Consort, has no arrogance or pride. You have to just offer *Him* a flower, *He* will carry fodder to your cattle). The Divine hand that is at work in this episode is that of the All-pervading entity, that entity which pervades the Vishnu Sahasranama and which conspicuously presents itself in the triple words of अमानी मानदः मान्यः. Without any sense of self-importance or egotism (for which *He* is unquestionably entitled (मान्यः) by any measure of evaluation from human standpoint) अमानी *He* has been almost waiting on me in order to safeguard my honour (मानदः) and protect me even from an iota of humiliation. Only such an unfailing benefactor (अचलः धृताधीः) is worthy of worship and adoration (मान्यः). In this particular instance, I should point out to bring the appropriateness of the Sahasranama context that either *He* should have remained in

one place अचलः or *He* should have moved from place to place undetected (चलः) with the letter in hand for no other postal stamps had been impressed on the cover just to gain time until the appropriate moment arrived.

In conclusion, may I bring to light to the devotees of the Sahasranama on the strength of the transcendental implication of the word अय्यः in the context that they are really fortunate in hugging to the Sahasranama for anything and everything? *He* is the indisputable धृताधीः.



### दुःस्वप्ननाशनः

It was in the morning of ... I was just out of my house on my way to my clinic. I was in an awful hurry. For I was behind my usual scheduled time. A cart-load of firewood was coming against me which by consensus was a bad omen. I was in two minds whether to return or proceed, though I knew returning would not much alter or annul the event in the making. Again as I was already late to my work, I sped along praying and bringing to my mind and cogitating on दुःस्वप्ननाशनः which Sri Shankara interpreted as भाविनो अनर्थस्य सूचकान् दुःस्वप्नान् नाशयति ध्यातः स्तुतः कीर्तितः पूजितश्चेति । Yet I was a little over-careful.

As soon as I went to my clinic, I washed my hands and eyes being guided by the Sage Viswamithra (गृहाण वसं सलिलं). I was booted otherwise I should have washed my feet to conform to the purificatory पञ्चाङ्गं क्षानम् । Amongst my patients, there was one who would require an injection of penicillin in the normal course of circumstances. The penicillin often gave rise to alarming reactions and the omen working in me made me to give him an alternative to the

Penicillin. Then in the rush of work, I completely forgot about the foreboding.

In the afternoon at about 5 P. M., I was at my desk in my scriptorium and to my dismay I found my Parker pen missing. I made a hectic search for it here and there but it could not be traced. The last moment that I remembered of it was at 1 P. M. when I had signed a certificate with the pen in the clinic. Whether I had left it there or brought it home, I could not recollect, I sent my boy to make a search there. But it was all in vain. I was beside myself the whole afternoon because the pen happened to be the best among the few assorted ones I had.

It was only when I emerged from my prayer-room after Sayam Sandhya, the incident of the omen suddenly came to my recollection and I immediately reconciled myself with the loss of the pen which I thought inevitable under the circumstances.

However, there was the hangover. I was lounging before my supper. I was in a monologue. "I have prayed for दुःस्वप्ननाशनः ।" Even then I have not flouted the One who is governing मनुज ! I have atoned myself by the पञ्चाङ्गं क्षानम् ।



Then I addressed Him "To what an awkward situation you have put me. I had so much faith in दुःस्वप्ननाशनः । I am intending to broadcast in my book that दुःस्वप्ननाशनः would fling all अपराधकुन to winds. To-day You have completely shaken my faith. You have pushed me to an extremity." Thus while I was in utter desperation, my daughter Sumedha came rushing to me saying, "Father, you have your pen here." I gazed at her astounded. I was thrown to the other extremity—jubilation.

The pen was found in an odd place over a table where washed clothes were kept. There was absolutely no chance for the pen to find its place there. Even now it is a mystery how the pen made its trip there.

I consider that this whole incident is His queer device to inculcate firm faith in the Sahasranama by driving me into a corner where if left unretrieved, I should have disowned the Vishnu Sahasranama and would have reduced me to nihilism. He is indeed त्रियकृत् प्रीतिवर्धनः ।

Now upon the housetops I can vouch for Sri Shankara's interpretation of दुःस्वप्ननाशनः । Nay, I can proclaim that every word in the Vishnu Sahasranama is a Mantra (संघासुरः मन्त्रः)

### शुभेक्षणः

The शुभेक्षणः which threw Sri Shankara into an unsurpassed poetic eloquence, is an alluring name in the Vishnu Sahasranama. It is a वशीकर्तृ मन्त्रः । I had two persons in my close circle. Amongst us there was not much love lost. There was a sort of ill-feeling. I could not ignore them because social circumstances brought us together often. The bad blood was a strain on my nerves. I wanted to win them over. During my meditation time that comes close on Sandhya, I placed शुभेक्षणः against them and repeated the word three or four times. This Sadhana continued for some time. The ईक्षण was marvellous. Not only they became my friends but they began to respect and admire me. Now the very thought of them is a pleasing glow. To-morrow, say by some misadventure, if they turn out to be flagrant vagabonds, yet even then they would remain in my image untarnished. If anybody were to carry tales to me against them to poison my mind, they would be carrying them only to deaf ears. That is the शुभेक्षणः रामः in the Vishnu Sahasranama.

## A CONVERGENCE OF DIVINE EVENTS

The following chain of events took place within a space of a few days.

I was to give a talk on the Vishnu Sahasranama at Mahadanapuram Adhistanam. I had already given one there once before. I thought that I should this time devote on a novel subject over which I had not given any attention before. Could I give a talk on Manthra? I posed myself. I could gather some ideas about the words मन्त्रः. But I found those ideas too meagre to build a full theme. I thought I should know something about the Manthra Shastra itself before attempting on the subject. Then His Holiness Jnanananda Bharati was staying here. I prevailed upon him to enlighten me on the Manthra. He gave three talks elaborating on the subject.

Then an occasion occurred to me to go to my village near Mangalore. There I happened to meet an old friend of mine. He had just then read a book on Gayathri Manthra which, he said, was very impressive. The author of

the book, he added, stressed on the अक्षर of the aspirant for Manthra Siddhi.

Again during the stay there, a relation of mine placed in my hands a book on Ramayana—Sri Ramacharitamritha, whose review I had read in 'THE HINDU' some time ago. To my great surprise and my pleasure, the author one Chokkodi Seetharamayya opens the subject in the very preface and the first chapter saying at length that Sri Rama is a Manthra Devatha taking a human form.

The *Bhavan's Journal* at this time, dated 12-2-67, contained a review on Vishnu Sahasranama by one Krishnananda. The very first sentence of the review ran thus: "Vishnu Sahasranama of Mahabharata fame has been known to have the effect of the Manthras."

Almost at the same time the Magazine Section of 'THE HINDU' showed a short article about Samartha Ramadas. The writer of the article said that Manthra of Samartha Ramadas was: श्रीराम जयराम जय जय राम ।

I wanted then to read a book on Manthra. I went to Dr. Menon who was having the keys

of the Theosophical Library. He assured me that there is one small book on Manthra Shastra and gave me the keys. The books nearly more than a thousand were stuffed up to the capacity of a shelf. Though the books were arranged numberwise, I had no list to guide me. To my surprise and joy, the second book I laid my hand upon was a book on Manthra Shastra by S. E. Gopalacharlu, F. T. S.

It was the time when my grand daughter aged three months was having what is known as "Evening Colic". She was crying in long bouts—the bouts that would start late in the afternoon and last to the dark hours of the morning. All drugs and potions had failed. I thought I would try Manthra. After my Sayam Sandhya, I performed Achamana. I placed some 'Vibhooti' in a small brassplate. I selected from the Vishnu Sahasranama two Namas which I thought appropriate for the ailment and went on repeating them while fingering the Vibhooti with the thumb and middle finger of my right hand. Of course, before beginning these incantations I had recited the first Sloka of the Vishnu Sahasranama. I continued the Manthra for a few seconds or perhaps for one or two minutes. I then smeared

a small amount of the Vibhooti over the child's forehead and asked my daughter to give a pinch of it mixed in water to the child. That night the child did not cry even once. The Manthra had worked and Vishnu Sahasranama Manthra will always work.

### स्पष्टाक्षरः मंत्रः

The reciter of the Vishnu Sahasranama begins अस्य श्रीविष्णोर्दिव्यसहस्रनामस्तोत्रमहामन्त्रस्य भगवान् वेदव्यास ऋषिः—Sri R. Ananthakrishna Sastry in his translation of the Vishnu Sahasranama Bhashya by Sri Shankara says in a footnote—“This hymn (the Vishnu Sahasranama) is treated as ‘Manthras’ where all others (Sahasranamas) are ‘Stotras’.” पुरश्चरणं is the grain of the Manthra and पुनरुक्ति is the Vishnu Sahasranama’s inevitable and essential पुरश्चरणं। If other hymns are devoid of पुनरुक्ति, they are so because they are only ‘Stotras’. Sri Krishnananda in a review of the Vishnu Sahasranama in ‘Bhavan’s Journal’ in its issue dated 12—2—1967 says:—“Vishnu Sahasranama of Mahabharatha fame has been known to have the effect of ‘Manthras’.”

Now we will see how the Manthra aspect of the Vishnu Sahasranama is established in it. The following are the contexts where the Vishnu Sahasranama talks on Manthra.

१ ऋद्धः स्पष्टाक्षरः मंत्रः चंद्रांशुः भास्करद्युतिः अमृतांशुः (278-283)

२ सुवर्णबिंदुः अक्षोभ्यः सर्ववाणीश्वरेश्वरः । (800-802)

३ औरौद्रः कुण्डली चक्री विक्रमी ऊर्जितशासनः शब्दातिगः शब्दसहः शिशिरः (906-913)

A brief discussion on Manthra will convince the reader how the above passages in the Sahasranama are relevant to Manthra.

The following details on Manthra are gathered from a brochure. ‘An introduction to the Manthra Shastra’ by S. E. Gopalacharu, F. T. S.

The Brahman which is known in Manthra Shastra as ‘Bindu’ (सुवर्णबिन्दुः-शोभनो वर्णोऽक्षरं बिन्दुश्च असिन् मन्त्रे तन्मन्त्रात्मा च। सुवर्णबिन्दुः—Sri Shankara) possesses a force called ‘Bija’ (अमृतांशुः-रूद्रवो बीजम्) but known in Vedantic writings as ‘Shakti’ or ‘prakriti’. Their united action is ‘Nada’ or ‘Sabdabrahman’. This ‘Sabdabrahman’ resides in ‘Kundalini Nadi’ (कुण्डली चक्री विक्रमी ऊर्जितशासनः शब्दसहः शिशिरः) which is said to be the origin of all letters of the alphabet. So Shabda takes its origin in

Kundalini and passes the three stages of Para-, Pasianthi and Madhyama and at last comes out as Vaikhari which we hear and speak. Now all these ideas said in the Manthra Shastra are found in an implied spirit in the passages quoted above from the Sahasranama.

### स्पष्टाक्षरः मंत्रः चंद्रांशुः

Manthra has been derived from the root 'Man' to think, and it is so called on account of its protecting the upasaka (मन्त्रात् लायते इति मंत्रः), The Vishnu Sahasranama is very explicit. The next word चंद्रांशुः says from what the upasaka is protected. The man's afflictions are तरुण्य— the sorrows and distress of संसार. So Sri Shankara significantly annotates \*चंद्रांशुः as संसारदुःखविमोक्षं तापत्रयं तापितचेतसां चंद्रांशुरिव बाह्वाङ्कशत्वात् चंद्रांशुः ।

Again the चंद्रांशुः placed next to Manthra is very significant. A question will be asked as to what is the difference between the Manthra and

\* It is pertinent to note Sri Shankara's annotation of शिशिरः that comes next to शब्दातिगः शब्दसहः where शब्दसहः speaks for मंत्रः. Sri Shankara says तापत्रयतृप्त्या विभ्राम-स्थानत्वात् शिशिरः । Thus the lovely kindred words चंद्रांशुः and शिशिरः connect स्पष्टाक्षरः मंत्रः with शब्दातिगः शब्दसहः ।

the Lord, the Manthra Devatha and what is the relationship between the Manthra and Manthra Devatha. The relationship that holds between Manthra and Manthra Devatha is the relationship the moon rays hold to the moon. What is Manthra to Manthra Devatha is moon's rays to the moon. As the moon cannot be separated from his rays, the Manthra Devatha cannot be separated from the Manthra. And since the moon works through his rays, the Manthra Devatha works through Manthra. But in the instance of Manthra the direction is changed. The upasaka approaches and influences the Lord or Manthra Devatha through Manthra. Since the moon's rays are always pleasant and comforting, the Manthra in the Sahasranama where every word is a Manthra, is effective and beneficial. The man's unfailing hold on the Lord is only through Manthra.

### MANTHRAS SELECT

(Sung and praised by Rishis)

ऋषिभिः परिगीतानि तानि वक्ष्यामि भूतये

*The following are a few of the specified Mantras with their indications.*

- 1 औषध जगतः सेतुः  
For the cure of diseases and distresses.
- 2 निर्वाणं मेघजं भिषक्  
For the recovery from non-physical afflictions.  
The No 1 & No. 2 are complementary.
- 3 विशोकः शोकनाशनः  
In times of sorrow.
- 4 प्राग्वशः वंशवर्धनः  
For progeny.
- 5 कामहा कामकृत् कान्तः  
कामः कामप्रदः प्रभुः ।  
कामदेवः कामपालः कामी कान्तः ।  
To procure either bride or bride-groom.
- 6 शरणं शर्म विद्यरेताः  
प्रजामवः  
For safe child birth.
- 7 व्यवसायः व्यवस्थानः  
संस्थानः स्थानदः ध्रुवः  
For the unemployed.
- 8 द्रविणप्रदः दिवःसृक्  
For abundance of wealth.

- 9 जयन्तः सर्वविजयो  
For victory.
- 10 सुखदः सुहृद्  
To win friendship.
- 11 शुभेक्षणः  
To wish well or god-speed.
- 12 विश्रामः विश्वदक्षिणः  
सर्वकामदः आश्रमः  
For all desires and aspirations.
- 13 पुण्यः दुःखप्रनाशनः  
To ward off ill-omens.
- 14 महाहृदः महागर्तः महामृतः  
महानिधिः कुमुदः कुन्दरः  
कुन्दः पर्जन्यः पावनः  
अनिलः अमृताशः अमृत-  
वपुः  
In times of drought to bring rain.
- 15 स्वस्तिदः स्वस्तिकृत् स्वस्ति  
स्वस्तिसुक् स्वस्तिदक्षिणः  
For Universal prosperity and peace.
- 16 प्रभूतः विककुब्धाम  
पवित्रं मङ्गलं परम् ।  
पवित्रं मङ्गलं परम् ।  
पवित्रं मङ्गलं परम् ।

ॐ

श्रीपरमात्मने नमः ॥

श्रीविष्णुसहस्रनामस्तोत्रम् ॥

यस्य स्मरणमन्त्रेण जन्मसंसारबन्धनात् ।  
विमुच्यते नमस्तस्मै विष्णवे प्रमद्विष्णवे ॥

वैशम्पायन उवाच—

श्रुत्वा धर्मानशेषेण पावनानि च सर्वशः ।  
युधिष्ठिरः शान्तनवं पुनरेवाय्यभाषत ॥ १ ॥

युधिष्ठिर उवाच—

किमेकं दैवतं लोकं किं वाय्वेकं परायणम् ।  
सुबन्तः कं कर्मवन्तः प्राप्नुयुर्मानवाः शुभम् ॥ २ ॥  
को धर्मः सर्वधर्माणां भवतः परमो मतः ।  
किं जपमुच्यते जन्तुर्जन्मसंसारबन्धनात् ॥ ३ ॥

भीष्म उवाच—

जगत्प्रभुं देवदेवमनन्तं पुरुषोत्तमम् ।  
सुबन्नामसहस्रेण पुरुषः सततोत्थितः ॥ ४ ॥  
तमेव चार्चयन्नित्यं भक्त्या पुरुषमव्ययम् ।  
ध्यायन्सुबन्धनस्यंश्च यजमानस्तमेव च ॥ ५ ॥



अनादिनिधनं विष्णुं सर्वलोकमहेश्वरम् ।  
 लोकाध्यक्षं सुवन्निर्यं सर्वदुःखातिगो भवेत् ॥ ६ ॥  
 ब्रह्मण्यं सर्वधर्मज्ञं लोकानां कीर्तिवर्धनम् ।  
 लोकनाथं गृह्णन् सर्वभूतमत्रोद्भवम् ॥ ७ ॥  
 एष मे सर्वधर्माणां धर्मोऽधिकतमो मतः ।  
 यद्भक्त्या पुण्डरीकाक्षं स्ववैरिभ्यः सदा ॥ ८ ॥  
 परमं यो महत्तेजः परमं यो महत्तपः ।  
 परमं यो महद्बलं परमं यः परायणम् ॥ ९ ॥  
 पवित्राणां पवित्रं यो मङ्गलानां च मङ्गलम् ।  
 देवतं देवतानां च भूतानां योऽव्ययः पिता ॥ १० ॥  
 यतः सर्वाणि भूतानि भवन्त्यादियुगागमे ।  
 बर्हिस्त्रैश्च प्रलयं यान्ति पुनरेव युगक्षये ॥ ११ ॥  
 तस्मात् लोकप्रधानस्य जगन्नाथस्य भूषते ।  
 विष्णोर्नामसहस्रं मे शृणु पापभयापहम् ॥ १२ ॥  
 यानि नामानि गौणानि विख्यातानि महात्मनः ।  
 ऋषिभिः परिगीतानि तानि वक्ष्यामि भूतये ॥ १३ ॥  
 ऋषिर्नाम्नां सहस्रस्य वेदव्यासो महामुनिः ।  
 छंदोऽनुष्टुप् तथा देवो भगवान् देवकीसुतः ॥ १४ ॥  
 अमृतं शङ्खो बीजं शक्तिश्चैव कीर्तनन्दनः ।  
 त्रिमामा इदं तस्य शान्त्यर्थं विनियोजयेत् ॥ १५ ॥

## MINI GUIDE

### शुभेक्षणः रामः

- |                       |   |
|-----------------------|---|
| 1 विश्वम्             | The Universe  |
| 2 विष्णुः             | The All-pervading   |
| 3 वषट्कारः            | Everything is under his free control  |
| 4 भूतभव्यभवत्प्रभुः   | The Lord of the past, present and future  |
| 5 भूतकृत्             | The evolver of beings—creating and destroying   |
| 6 भूतभृत्             | The Sustainer of beings   |
| 7 भावः                | The Lover of beings, The absolute existence   |
| 8 भूतात्मा            | The self of beings  |
| 9 भूतभावनः            | He is the conceiver, progenitor and evolver of beings                                   |
| 10 प्रतात्मा          | The Pure Self   |
| 11 परमात्मा च         | The Supreme Self, verily  |
| 12 मुक्तानां परमागतिः | The Supreme goal of the emancipated   |
| 13 अच्ययः             | The unchanging  |
| 14 पुरुषः             | The Person  |
| 15 साक्षी             | The Witness   |
| 16 क्षेत्रज्ञः        | The knower of the field.<br>The Aatha—the recorder of its the past and present sojourns |

17 अक्षर एव च

18 योगः

19 योगविदां नेता

20 प्रधानपुरुषेश्वरः

21 नारसिंहवपुः

22 श्रीमान्

23 केशवः

24 पुरुषोत्तमः

25 सर्वः

26 शर्वः

27 शिवः

28 बाणुः

29 भूतादिः

30 त्रिभिः

31 अव्ययः

32 संभवः

33 भावनः

34 भर्ता

35 अमरः

The undecaying certainly

Who could be known by yoga

The leader of those that know Yoga. The yogis have to be lead by Him

Pradhana=Prakrit  
Purusha=Jeeva. Lord of both

He that has the form of man and lion

United to Lakshmi

Ka-Brahma, A-Vishnu,  
Isa-Rudra-Trimurtis

Best of Men. The Supreme Lord

The All

The destroyer

The Pure

The constant

The source of beings

The resting place

The unchangeable

The Manifestation

The Distributor

The Sustainer

He is of superior origin

36 प्रभुः

37 ईश्वरः

38 स्वयम्भूः

39 शंसुः

40 आदित्यः

41 पुष्कराक्षः

42 महाखनः

43 अनादिनिधनः

44 धाता

45 विधाता

46 चातुरत्तमः

47 अप्रमेयः

48 हृषीकेशः

49 पद्मनाभः

50 अमरप्रभुः

51 विश्वकर्मा

52 मनुः

53 तृष्टा

54 स्वविष्टः

55 स्वविरो ध्रुवः

The most powerful

The Great

The self-born

The bestower of good

The Sun

Lotus Eyed

Of Holy Sound

Devoid of birth or death

The supporter

The Dispenser  
or The supporter of the  
supporter

The best of all substances

The indefinable

The Lord of the senses

Lotus-navelled. The  
of all the Universe

The lord of the immortals

The Creator of the Universe

The thinker

The reducer. The smallest

The biggest

Old and firm

- 56 अमासः  
57 शाश्वतः  
58 दृढः  
59 लोहितक्षः  
60 प्रतर्दनः  
61 प्रभूतः  
62 त्रिभुवनः  
63 पवित्रं  
64 मङ्गलं परम्  
65 ईशानः  
66 प्राणदः  
67 माणः  
68 ज्येष्ठः  
69 श्रेष्ठः  
70 प्रजापतिः  
71 हिरण्यगर्भः  
72 भूगर्भः  
73 माधवः  
74 मधुसूदनः

He who cannot be grasped  
Ever existing  
of Dark complexion. Sat-  
Chit-Ananda.  
Red Eyed. Fish Incarna-  
tion  
The destroyer  
The biggest  
Existing in three regions—  
the lower, middle and  
upper  
The Holy  
The beneficent and best  
The ruler  
The mover of Prana. The  
giver of life  
The Life—Aathma  
The eldest  
The Noblest  
The Lord of beings  
Of excellent Source  
Having the Universe in His  
womb  
The husband of Lakshmi  
The Slayer of Madhu

- 75 ईश्वरः  
76 विक्रमी  
77 धन्वी  
78 मेघावी  
79 विक्रमः  
80 क्रमः  
81 अनुत्तमः  
82 दुराधर्षः  
83 दृढज्ञः  
84 कृतिरात्मवान्  
85 सुरेशः  
86 राणम्  
87 शर्म  
88 विश्वरता  
89 प्रजामत्रः  
90 अहः  
91 संवत्सरः  
92 व्यालः, व्यालः  
93 प्रलयः

The all potent  
The Valiant  
The Bowman  
Of Powerful Intelligence  
Of Great Prowess or  
Valour  
Of order, method or  
arrangement  
The unexcelled  
The unassailable  
Knower of actions done  
He creates and enters into  
His creation and makes  
it His Own  
The Lord of Devas  
The refuge  
The Blissful  
The Universal Cause and  
Source  
The source of all beings  
The day  
The Year  
Difficult to be grasped  
The serpent is slippery  
Consciousness

94 सर्वदर्शनः	Omnispective
95 अजः	Unborn
96 सर्वेश्वरः	The Lord of all
97 सिद्धः	The Ever Ready
98 सिद्धिः	The fulfilled
99 सर्वादिः	The beginning of everything
100 अच्युतः	Firm
101 वृषाकपिः	Dharma, The Boar incarnation and Sun-all at once
102 अमेयात्मा	The above combined form is Undefinable
103 सर्वयोगविनिःसृतः	Beyond the reach of all yogas
104 वसुः	The Great (or The Dweller)
105 वसुमनाः	Of Great Mind or Great Thought
106 सत्यः	The True
107 समात्मा	Of equal mindedness. <i>He is same in all beings</i>
108 असंमितः	(Each being) Unlimited
109 समः	(Each is) United to Lakshmi
110 अमोघः	Of fruitful worship
111 पुण्डरीकाक्षः	Seen in the lotus of the heart
112 वृषकर्मा	Of righteous action

113 वृषाकृतिः	His form is Dharma
114 रुद्रः	Who causes beings to cry at the time of involution
115 बहुशिराः	Having many heads
116 वज्रः	The supporter
117 विश्वयोनिः	The universal cause or source
118 शुचिश्रवाः	Holy and pleasant for hearing
119 अमृतः	Immortal
120 शाश्वतःस्थानुः	Eternal and firm
121 वारोहः	Of High ascent
122 महातपाः	Of great Tapas. Of great deliberation
123 सर्वगः	All pervading
124 सर्ववित् भानुः	Omniscient and bright
125 विष्वक्सेनः	Militant Guard of the Universe
126 जनार्दनः	The oppressor of the wicked
127 वेदः	Scriptures
128 वेदवित्	Knower of Vedas
129 अव्यङ्गः	The Perfect
130 वेदाङ्गः	With Vedas as his parts
131 वेदवित्	One who is known through Vedas
132 कविः	All seer

- 133 लोकायक्षः  
 134 सुरायक्षः  
 135 धर्मायक्षः  
 136 कृताकृतः  
 137 चतुरात्मा  
 138 चतुर्व्यूहः  
 139 चतुर्दंष्ट्रः  
 140 चतुर्भुजः  
 141 स्रग्विष्णुः  
 142 भोजनम्  
 143 भोक्ता  
 144 सहिष्णुः  
 145 जगदादिजः  
 146 अनक्षः  
 147 विजयः  
 148 जेता  
 149 विश्वयोनिः  
 150 पुनर्वसुः  
 151 उपेन्द्रः  
 152 वामनः

- Lord of the worlds  
 Lord of the Devas  
 The cogniser of Dharma  
 Doer and Undoer or  
 Non-doer  
 Skillful and charming  
 Having fourfold arrange-  
 ment to run the world  
 Having four teeth.  
 Destroyer  
 Having four arms. Creator  
 The radiant  
 The food  
 Enjoyer (of food)  
 The Endurer  
 The first born in the  
 universe  
 The Sinless  
 The Successful  
 Transcending all  
 Source of the Universe  
 Creates and lives in the  
 creation  
 Brother of Indra  
 The dwarf

- 153 प्राशुः  
 154 अमोघः  
 155 शुचिः  
 156 ऊर्जितः  
 157 अतीन्द्रः  
 158 संप्रहः  
 159 सर्गः  
 160 धृतात्मा  
 161 नियमः  
 162 ययः  
 163 वेद्यः  
 164 वैद्यः  
 165 सदायोगी  
 166 वीरहा  
 167 माधवः  
 168 मधुः  
 169 अतीन्द्रियः  
 170 महामायः  
 171 महोत्साहः  
 172 महाबलः  
 173 महासुद्धिः  
 174 महावीर्यः  
 The tall  
 Beyond limits  
 The Pure — The Holy  
 The Firm  
 Who transcends Indra  
 The collector  
 Creator  
 Of controlled Self  
 The Director  
 The controller  
 The knowable  
 The knower  
 The eternal yogin  
 The slayer of the valiant  
 The Lord of knowledge or  
 Lakshmi  
 The honey — The sweet  
 Beyond all senses  
 The great illusionist  
 Of great deligence of Energy  
 Of great strength  
 Of mighty intellect  
 Of great Energy

- 175 महाशक्तिः  
 176 महाद्युतिः  
 177 अनिर्देश्यवपुः  
 178 श्रीमान्  
 179 अमेयात्मा  
 180 महाद्रिष्टृक्  
 181 मेध्यासः  
 182 महीमर्ता  
 183 श्रीनिवासः  
 184 सतांगतिः  
 185 अनिरुद्धः  
 186 सुरानन्दः  
 187 गोविन्दः  
 188 गोविदां पतिः  
 189 मरीचिः  
 190 दमनः  
 191 हंसः  
 192 सुपर्णः  
 193 भुजगोत्तमः  
 194 हिरण्यनाभः

Of great Power  
 Of great splendour or  
 radiance  
 Of indefinable form  
 The Lord of all good  
 Unfathomable  
 Supporter of the great  
 mountain either Mandara  
 or Govardhan  
 Of mighty bow - Sri Rama  
 The Supporter of the Earth  
 The dwelling place of Sri  
 Lakshmi  
 The refuge of the good  
 The unobstructed  
 Who gladdens the Gods  
 Who could be known  
 through Vedas  
 The Lord of the wise ( who  
 know Veda)  
 The refulgent. The radiant  
 The punisher  
 I and He - That thou art  
 Of beautiful wings  
 The best of Serpents  
 Of great source

- 195 सुतपाः  
 196 पद्मनाभः  
 197 प्रजापतिः  
 198 अमृत्युः  
 199 सर्वदृक्  
 200 सिंहः  
 201 संघाता  
 202 संधिमान्  
 203 स्थिरः  
 204 अजः  
 205 दुर्मर्षणः  
 206 शास्ता  
 207 विद्युतात्मा  
 208 सुरारिहा  
 209 गुरुः  
 210 गुरुत्तमः  
 211 धाम  
 212 सत्यः  
 213 सत्यपराक्रमः  
 214 निमिषः  
 215 अनिमिषः
- Of excelled austerities  
 Of holy Source  
 The father of beings  
 Free from death  
 All seeing  
 The Lion - Narasihmah  
 The regulator  
 The Ordainer  
 The firm  
 The never born  
 Unbearable  
 Unapproachable  
 The Ruler and Punisher  
 Of Renowned Self  
 Destroyer of foes of Suras -  
 Good men  
 The Teacher  
 The Supreme Teacher  
 Abode  
 The Truth  
 Of real valour  
 He whose eyes are closed  
 Who is ever awake

- 216 स्वामी  
 217 वाचस्पतिः उदाधीः  
 218 अग्रणीः  
 219 ग्रामणीः  
 220 श्रीमान्  
 221 न्यायः  
 222 नेता  
 223 समीरणः  
 224 सहस्रमूर्धा  
 225 विश्वात्मा  
 226 सहस्राक्षः  
 227 सहस्रपात्  
 228 आवर्तनः  
 229 निवृत्तात्मा  
 230 संवृतः  
 231 संप्रमर्दनः  
 232 अहःसंवर्तकः  
 233 वह्निः  
 234 अनिलः  
 235 धरणीधरः  
 236 सुप्रसादः

The garlanded  
 The Lord of Vidyas and  
 benevolent Intelligence or  
 wisdom  
 The top Leader  
 The Director of a Group  
 He who is radiant. He who  
 is all auspiciousness  
 Who is just  
 The Regulator or Leader  
 The breath  
 The many headed  
 The Universal Soul  
 The many eyed  
 The many footed  
 He who surrounds  
 The liberated soul  
 Who firmly surrounds  
 The destroyer  
 The Sun  
 The fire  
 The air  
 The bearer of the Earth  
 The gracious

- 237 प्रसवात्मा  
 238 विश्वद्युक्  
 239 विश्वमुक्  
 240 विभुः  
 241 सक्ता  
 242 सङ्कतः  
 243 साधुः  
 244 जहनुः  
 245 नारायणः  
 246 नरः  
 247 असंख्यः  
 248 अप्रमेयात्मा  
 249 विशिष्टः  
 250 शिष्टश्च  
 251 शुचिः  
 252 सिद्धार्थः  
 253 सिद्धसंकल्पः  
 254 सिद्धिदः  
 255 सिद्धिसाधनः  
 256 वृषाही

Of delightful nature  
 The support of cosmos  
 The Enjoyer of the cosmos  
 He who is multiform  
 Who has done good  
 Who is worshipped  
 The righteous one  
 Disintegrator  
 Abode of the Athman —  
 the soul  
 The leader  
 He beyond count or  
 measure  
 Immeasurable Self  
 He from whom nothing  
 remains out of exclusive  
 Protector of the virtuous  
 The Pure  
 Whose objects are fulfilled  
 Of accomplished resolutions  
 The bestower of Siddhis —  
 desired Powers  
 He is the means of Siddhis  
 He who is involved in  
 Dharma Sacrifice



857 धनुर्वरः

858 धनुर्वेदः

859 दण्डः

860 दमयिता

861 दमः

862 अपराजितः

863 सर्वसहः

864 नियन्ता

865 न्यिमः

866 वरः

867 सत्त्वान्

868 सात्त्विकः

869 सत्यः

870 सत्यधर्मपरायणः

871 अभिप्रायः

872 प्रियाहः

873 अहः

874 प्रियकृत्

875 प्रीतिवर्धनः

The wielder of the bow

The knower of the science  
of archery

He that is sceptre

The punisher

The punishment

The unconquerable

He that tolerates all

The ordainer

The restrainer

The controller

Possessed of Satwa  
(courage)Of Satwa quality—  
(Goodness)

The true

Ever devoted to truthfulness  
and Dharma

The desired

Worthy of being loved and  
trustedThe worshipped. (The  
deserved)

The fulfiller of desires

The increaser of love or  
Bhakthi

876 विहायसगतिः

877 ज्योतिः

878 सुरविः

879 इतमुक्

880 विमुः

881 रविः

882 विरोधनः

883 सूर्यः

884 सविता

885 रविलोचनः

886 अनन्तः

887 इतमुक्

888 भोक्ता

889 सुखदः

890 नैकदः

” नैकजः

891 अग्रजः

892 अनिर्विण्णः

893 सदासर्वा

894 लोकाधिष्ठानम्

895 अद्भुतः

He who has his abode in  
the firmament  
The light

Of good effulgence

The consumer of oblations

The all-pervader

The Sun

Of various tastes

Impeller

Creator

He who has sun as His eye

The endless

The consumer of oblations

The enjoyer

The conferrer of bliss

Conferrer of many a time

Having numerous births

The first born

He that knows no dejection

He that ever forgives

The stay of the worlds

The wonderful

- 816 सर्वतोमुखः  
 817 सुलभः  
 818 सुव्रतः  
 819 सिद्धः  
 820 शत्रुजित्  
 821 शत्रुतापनः  
 822 न्यग्रोधः  
 823 उदुम्बरः  
 824 अश्वत्थः  
 825 चाणूरान्ध्रनिषूदनः  
 826 सहस्रार्चिः  
 827 सप्तजिह्वः  
 828 सप्तैधाः  
 829 सप्तबाहनः  
 830 अमूर्तिः  
 831 अनघः  
 832 अचिन्त्यः  
 833 भयदृक्  
 834 भयनाशनः  
 835 अणुः  
 836 बृहत्

- Having faces on all sides  
 Easily attainable  
 Who has excellent vows  
 The perfection. The ever ready  
 The conqueror of foes  
 The scorcher of the foes  
 He who is above all  
 Transcending the ether  
 The Transient and Samsara  
 The slayer of Chanoorandhra  
 He who has many rays  
 Having seven tongues  
 Having seven flames  
 Having seven horses  
 The formless  
 The sinless  
 The inconceivable  
 He that causes fear  
 The destroyer of fear  
 The subtle  
 The great

- 837 कृशः  
 838 स्थूलः  
 839 गुणधृत्  
 840 निर्गुणः  
 841 महान्  
 842 अधृतः  
 843 खधृतः  
 844 स्वास्यः  
 845 प्राग्रंशः  
 846 वंशवर्धनः  
 847 मारुत  
 848 कथितः  
 849 योगी  
 850 योगीशः  
 851 सर्वकामदः  
 852 आश्रमः  
 853 श्रमणः  
 854 क्षामः  
 855 सुपर्णः  
 856 वायुबाहनः
- The slender  
 The stout  
 Having attributes  
 He that transcends all attributes  
 The greatest  
 The unsustained  
 The self of sustained  
 Having a beautiful complexion  
 Who belongs to the oldest ancestry  
 The progeny that is on the increase  
 The bearer of increasing weight  
 He that is so described  
 Who is in yoga  
 Whom yogins seek  
 The bestower of all wishes  
 The resting place  
 The scorcher  
 The reducer  
 The Vedas or Jeevathma and Paramathma  
 Sri Rama

- 777 दुर्लभः  
 778 दुर्गमः  
 779 दुर्गः  
 780 दुरावासः  
 781 दुरारिहा  
 782 शुभाङ्गः  
 783 लोकसारङ्गः  
 784 सुतनुः  
 785 तन्तुवर्धनः  
 786 इन्द्रकर्मा  
 787 महाकर्मा  
 788 इतकर्मा  
 789 इतागमः  
 790 उद्भवः  
 791 सुन्दरः  
 792 सुन्दः  
 793 रत्ननामः  
 794 सुलोचनः  
 795 अर्कः

Obtained with effort  
 Approached with difficulty  
 Not easily realised  
 Not easily lodged in one's heart  
 The slayer of Asuras  
 Of beautiful limbs  
 The drainer of the essence of the Universe  
 The string holder of the "puppet show"  
 The controller of the 'puppet show'  
 Resembling Indra in his actions  
 Of great deeds  
 Of fulfilled deeds  
 The author of the Vedas (author of the future deeds)  
 Of superior birth  
 Of unequalled beauty  
 Of great mercy  
 Of beautiful navel.  
 (of plentiful resource)  
 Of superior wisdom (Provident)  
 The worshipped

- 796 वाजसनः  
 797 गृह्णी  
 798 जयन्तः  
 799 सर्वविजयी  
 800 सुवर्णबिन्दुः  
 801 अक्षोभ्यः  
 802 सर्ववागीश्वरेश्वरः  
 803 महाहृदः  
 804 महागर्तः  
 805 महाभूतः  
 806 महानिधिः  
 807 कुसुदः  
 808 कुन्दरः  
 809 कुन्दः  
 810 पर्जन्यः  
 811 पाननः  
 812 अनिलः  
 813 अमृतारः - अमृतांशः  
 814 अमृतवपुः  
 815 सर्वज्ञः
- The giver of food  
 The fire God (The fish)  
 The conqueror  
 The Omniscient and Victorious  
 In whose Mantra there is auspicious letter and bindu  
 Unruffled  
 The lord of lords of speech  
 The great pond  
 The great charm  
 The great being  
 The great abode  
 He that gladdens the Earth  
 The bestower of reward  
 Of limpid beauty  
 He that is rain charged cloud  
 The purifier  
 The wind  
 The drinker of nectar  
 Of immortal form  
 The Omniscient

736	भक्तवत्सलः	Merciful to the devotees
737	सुवर्णवर्णीः	Golden hued (Aum)
738	हेमाङ्गः	With limbs like gold
739	वराङ्गः	With beautiful limbs
740	चन्दनान्नदी	With attractive armlets
741	वीरहा	The slayer of the Valiant
742	विषमः	Unequalled
743	शून्यः	The Void.
744	धृताशीः	(Having no attributes)
"	धृताशीः	He who is free from all wishes
745	अचलः	Conferrer of desires
746	चलः	The immovable
747	अमानी	The moving
748	मानदः	He who has no egotism
749	मान्यः	He who confers rewards
750	लोकस्वामी	The adorable
751	त्रिलोकेश्वरः	The lord of the Universe
752	सुसेवाः	Supporter of the three worlds
753	सेवजः	Of bright intelligence
754	धन्यः	Born in the sacrifice
755	सत्यसेवाः	(Sri Rama)
		Fortunate (Objects fulfilled)
		Of unfailing intelligence

756	धराधरः	The supporter of the earth
757	तेजोवृषः	Whose radiance is Dharma
758	द्युतिधरः	The bearer of radiance
759	सर्वशस्त्रमृतां वरः	The best wielder of all weapons
760	प्रग्रहः	The receiver
761	निग्रहः	He who rejects
762	अग्रः	The great
763	नैकशृङ्गः	The Sun or The Fire
764	गदाग्रजः	Sri Krishna or Aum
765	चतुर्भुजः	Four formed
766	चतुर्बाहुः	Four armed
767	चतुर्गृहः	Having four Vyūha forms
768	चतुर्गतिः	The goal of the four
769	चतुरात्मा	The clear minded
770	चतुर्भावः	The source of the four
771	चतुर्वेदवित्	The knower of four Vedas
772	एकपात्	Of one path—The Satya marga
773	समावर्तः	Fully encircled
774	निवृत्तात्मा	The detached
775	दुर्जयः	The invincible
776	दुरतिक्रमः	Whose order or pattern cannot be overcome

697 वसुमताः	Of great mind
698 इविः	The oblation
699 सद्गतिः	The refuge of the good
700 सत्कृतिः	Of good acts
701 सत्ता	The state of be-ness
702 सद्भूतिः	The supreme intelligence
703 सत्परायणः	The supreme goal of the good
704 शूरसेनः	Of Valiant armies
705 यदुश्रेष्ठः	Chief of the Yadus
706 सन्निवासः	The abode of the good
707 सुयामुनः	Attended by Yamunas
708 भूतावासः	The dwelling place of beings
709 वासुदेवः	Who envelops the Universe
710 सर्वसुनिलयः	Abode of all life-energies
711 अनलः	The unlimited
712 दर्पहा	The repressor of pride
713 दर्पदः	The giver of pride
714 हसः	The proud
715 दुर्धरः	Very difficult to contemplate upon
”	Mangala Vachaka.
”	And next!
716 अपराजितः	The unconquered

717 विद्यभूतिः	The world formed
718 महाभूतिः	The great form
719 दीप्तभूतिः	The wisdom form
720 अमूर्तिमान्	Having no form
721 अनेकभूतिः	Many formed
722 अव्यक्तः	Unmanifested
723 शतभूतिः	The myriad formed
724 शताननः	Of myriad faced
725 एकः (सः)	The one
726 नैकः (वः)	The many
727 सुवः	The source from which every thing has sprung
” सः	He
” वः	He who resides
728 कः	Who ?
729 किं	What ?
730 यत्	Which ?
731 तत्	That
732 पदमनुत्तमम्	The unequalled seat
733 लोकबन्धुः	The friend of the Universe
734 लोकनाथः	The lord of the Universe
735 माधवः	The lord of Lakshmi. The lord of Wisdom

- 655 कृतागमः  
 656 अनिर्देश्यवपुः  
 657 विष्णुः  
 658 वीरः  
 659 अनन्तः  
 660 धनञ्जयः  
 661 ब्रह्मण्यः  
 662 ब्रह्मकृत्  
 663 ब्रह्मा  
 664 ब्रह्म  
 665 ब्रह्मविवर्धनः  
 666 ब्रह्मवित्  
 667 ब्रह्मणः  
 668 ब्रह्मी  
 669 ब्रह्मज्ञः  
 670 ब्रह्मणप्रियः  
 671 महाक्रमः  
 672 महाकर्मा  
 673 महातेजा  
 674 महोरगः

The author of the Agamas  
 Of indescribable form  
 The all-pervading  
 Valiant  
 Infinite  
 The conqueror of wealth  
 The friend of Brahman  
 The creator of Brahman  
 Creator  
 The Brahman—Truth  
 knowledge and Tapas  
 The increaser of Brahma-  
 Vidya  
 The knower of Brahman  
 The instructor of Brahma-  
 Vidya  
 The manifestation of  
 Brahman  
 The realiser of Brahman  
 Beloved by Brahmins  
 Of great order  
 Of great deeds  
 Of great radiance  
 The great serpent  
 (The great supporter)

- 675 महाक्रतुः  
 676 महायज्वा  
 677 महायज्ञः  
 678 महाहविः  
 679 स्तव्यः  
 680 स्वप्रियः  
 681 स्तोत्रं  
 682 स्तुतिः  
 683 स्तोता  
 684 रणप्रियः  
 685 पूर्णः  
 686 पूरयिता  
 687 पुण्यः  
 688 पुण्यकीर्तिः  
 689 अनामयः  
 690 मनोजवः  
 691 तीर्थकरः  
 692 वसुरेताः  
 693 वसुप्रदः  
 694 वसुप्रदः  
 695 वासुदेवः  
 696 वसुः
- The great sacrifice  
 The great sacrificer  
 The great yajna  
 The great offering  
 The object of praise  
 Delighting in praise  
 The hymn  
 The act of praise  
 The praiser  
 Delighting in battle  
 The full  
 He that fills  
 The holy  
 Of holy fame  
 Without any ills  
 Fleet as mind  
 Teacher of the Vidyas  
 Author of the Vidyas  
 Whose essence is gold—holy  
 The giver of wealth  
 The conferrer of salvation  
 The son of Vasudeva  
 The refuge of all—The great

615	स्वक्षः	Beautiful eyed (Shubhekshana)
616	स्वङ्गः	Of beautiful limbs (of cosmic perfect order)
617	शतानन्दः	Of infinite bliss
618	नन्दिः	The supreme bliss (Aathmananda)
619	ॐ मेतिर्गणेश्वरः	The lord of the host of luminaries (Ganesha)
620	विजितात्मा	The conquered mind
621	अविधेयात्मा	Who is obedient to none
622	सत्कीर्तिः	Of pure fame
623	छिन्नसंशयः	Of solved doubts
624	उदीर्णः	Transcendent
625	सर्वतः चक्षुः	Having eyes everywhere
626	अनीशः	No lord over Him
627	शाश्वतः स्थिरः	Eternal and stable
628	भूशयः	Resting on the ground, Sri Rama
629	भूषणः	Adorning the world
630	भूतिः	The glorious
631	विशोकः	Griefless
632	शोकनशनः	The destroyer of grief
633	अर्विष्मान्	The brilliant. Worthy to be worshipped
634	अर्चितः	The worshipped

635	कुम्भः	The pot, The full
636	वियुद्धात्मा	Of pure Aathma
637	विशोधनः	The purifier
638	अमिरुद्धः	Without any opponent
639	अप्रतिरथः	Without any combatants
640	प्रद्युम्नः	Very wealthy
641	अमितविक्रमः	Of unmeasured prowess
642	कालनेमिनिहा	The slayer of Kalanemi. Who is out of bounds of Kalachakra or the cycle of Time
643	वीरः	The Valiant
644	शौरिः	Sri Krishna
645	शूरजनेश्वरः	The lord of the Valiant
646	त्रिलोकात्मा	The soul of the three worlds
647	त्रिलोकेशः	The lord of the three worlds
648	केशवः	The sun. The Trinity etc.
649	केशिहा	The Slayer of Kesin
650	हरिः	Destroyer of entanglements of Samsara
651	कामदेवः	The beloved lord
652	कामपालः	The fulfiller of desires
653	कामी	Who is desirous
654	कान्तः	The handsome



574	त्रिसामा	Sung in three forms of Samaveda
575	सामगः	The Singer of the Samaveda
576	साम	The Samaveda
577	निर्वाणम्	Supreme bliss
578	मेघजम्	The medicine
579	मिषक्	The Physician
580	संन्यासकृत्	The Institutor of Sanyasa
581	शमः	The calm
582	शान्तः	Tranquil
583	निष्ठा	The disciplined
584	शान्तिः	The Peace
585	परायणः परायणम्	The supreme goal
586	शुभाङ्गः	The handsome
587	शान्तिदः	The conferrer of peace
588	सृष्टा	The Creator
589	कुमुदः	Who delights the earth
590	कुत्रेश्वरः	The Recliner upon the waters
591	गोहितः	The friend of the cows
592	गोपतिः	The Lord of the earth or Vedas
593	गोप्ता	The Protector — or Veiler
594	वृषभाक्षः	Dharma Eyed

595	वृषप्रियः	Delighting in Dharma
596	अनिवर्ती	Never retreating
597	निवृत्तात्मा	The released self
598	संक्षेप्ता	The Involver
599	क्षेमकृत्	The doer of good
600	शिवः	The Purifier. The mangala
601	श्रीवत्सवक्षः	Having endearing childlike heart
602	श्रीवासः	The abode of Sri
603	श्रीपतिः	The Lord of Sri
604	श्रीमतांबरः	The Chief of those who possess Sri
605	श्रीदः	Bestower of wealth
606	श्रीशः	The Lord of wealth
607	श्रीनिवासः	Abiding always with the wealthy
608	श्रीनिधिः	The treasure house of Sri
609	श्रीविधावनः	The distributor of wealth
610	श्रीधरः	The bearer of Sri
611	श्रीकरः	The conferrer of Sri
612	श्रेयः	The most excellent
613	श्रीमान्	The possessor of Sri
614	लोकतयाश्रयः	The refuge of the three worlds

533	मेदिनीपतिः	The lord of the earth
534	त्रिपदः	The three stepped
535	त्रिदशायक्षः	The lord of the three states
536	महाशृङ्गः	The great horned - The Fish incarnation
537	कृतान्तकृपः	The destroyer of created things
538	महावराहः	The great boar
539	गोविन्दः	Who could be known through Vedas
540	सुबेणः	With good armies
541	कनकाङ्गरी	Having golden armlets
542	गुह्यः	The mysterious
543	गभीरः	Unfathomable
544	गहनः	Impenetrable
545	गुप्तः	The concealed
546	चक्रगदाधरः	The bearer of discus and Gada
547	वेधाः	The Brahma - The creator
548	स्वाङ्गः	Self Instrumental (created from His own body)
549	अजितः	Unconquered
550	कृष्णः	The Lord Krishna
551	खट्वः	The firm
552	संकषणः	The Involver
"	अच्युतः	Unswerving

553	वरुणः	The setting Sun
554	वारुणः	The son of Varuna - Vasista or Agastya
555	वृक्षः	The tree
556	पुष्कराक्षः	Lotus Eyed
557	महामनाः	Of great mind
558	भगवान्	Wealthy in all dimensions
559	भगद्वा	The destroyer of wealth
560	नन्दी	The delighting
561	वनमाली	Wearing floral garland
562	हलायुधः	Armed with plough
563	आदित्यः	The Sun
564	ज्योतिरादित्यः	The Sun's Brilliance or The Moon
565	सहिष्णुः	The endurer
566	गतिमत्तमः	The refuge of the best
567	सुधन्वा	With a good bow
568	खण्डपरशुः	With a punishing axe
569	दारुणः	The merciless
570	द्रविणप्रदः	The giver of wealth
571	दिवःसृक्	The sky reaching
572	सर्वदृक् व्यासः	Omniscient Vyasa
573	वाचस्पतिः	The Lord of the Vidyas
"	अयोनिजः	Not born of any woman

493	देवमुदुरुः	The Guru of the Lord of Devas
494	उत्तरः	He who enables to cross the ocean of Samsara
495	गोपतिः	The Shepherd-The lord of Vedas
496	गोप्ता	The protector or the veiled (by Maya)
497	ज्ञानगम्यः	Who is attained by jhana
498	पुरातनः	The ancient
499	शरीरभूतभृत् शरीरीभूतभृत्	Embodied supports the beings (and enjoys)
500	भोक्ता	The Enjoyer
501	कपीन्द्रः	Sri Rama
502	भूरिदक्षिणः	He who gives large gifts
503	सोमपः	The quaffer of Soma, (in sacrifices)
504	अमृतपः	The quaffer of nectar
505	सोमः	The Moon-or who is with Uma-Shiva or the pleasing Conqueror of many
506	पुरजित्	The omnipresent and best
507	पुरुसत्तमः	The humble.
508	विजयः	The Victorious
509	जयः	Of right resolutions
510	सत्यसन्धः	The deserver of gifts
511	दाशार्हः	The lord of the pious
512	साम्बन्ता पतिः	

513	जीवः	The soul
514	विनयितासाक्षी	The witness of modesty Having loving eyes on the humble
515	मुकुन्दः	The conferrer of salvation
516	अमितविक्रमः	Of unmeasured prowess
517	अभ्योनिविधिः	The ocean
518	अनन्तात्मा	Of infinite self
519	महोदधिरायः	The recliner on the great ocean
520	अन्तकः	The destroyer
521	अजः	Not born, or Brahma of the Trinity
522	महाहः	Deserving worship
523	स्वभावायः	Centred in His own self. He who instituted innate qualities
524	जितामित्रः	Who has conquered foes
525	ग्रामोदनः	Ever joyful
526	आनन्दः	The Blissful
527	नन्दनः	The source of happiness
528	नन्दः	Full of Bliss
529	सत्यधर्मा	Of true Dharma
530	त्रिविक्रमः	The three stepped. The Vamana incarnation
531	महर्षिः कपिलशायिः	Kapila Muni
532	वृत्तज्ञः	The knower of the world

450	सतां गतिः	The refuge of the good
451	सत्ते शरीरे	All seer
452	विमुक्तात्मा	Emancipated self
453	सर्वज्ञः	All knowing
454	ज्ञानमुत्तमम्	Of Supreme Wisdom
455	सुव्रतः	Of pure vow or discipline
456	सुमुखः	The beautiful faced
457	सूक्ष्मः	The subtle
458	सुशोभः	Of auspicious sound
459	सुखदः	The conferrer of happiness
460	सुहृत्	The friend
461	मनोहरः	The charming
462	जितक्रोधः	The conqueror of anger
463	वीरबाहुः	Of valiant arms
464	विदारणः	The tearer
465	स्वापनः	The stupefying
466	स्वशः	The independent
467	व्यापी	All-pervading
468	नैकात्मा	Many souled
469	नैककर्मकृत्	Of many action
470	वत्सरः	The abode of all
471	वत्सलः	The affectionate

472	वत्सी	The father
473	रत्नाग्रे	The jewel-wombed
474	धनेश्वरः	The Lord of wealth
475	धर्मगुप्	The protector of Dharma
476	धर्मद्वक्	The doer of Dharma
477	धर्मी	The supporter of Dharma
478	सत्	The existence — The good
479	असत्	The conditioned — The bad
480	क्षरः	The perishable
481	अक्षरः	The imperishable
482	अविज्ञाता	The non-knower
483	सहस्रायुः	The Sun-The Time
484	विधाता	The all supporter. The Brahma of the Trinity
485	कृतलक्षणः	Of perfect and beautiful creation
486	गमस्तिनेमिः	The centre of the planetary systems
487	सत्तत्यः	The existing in the very essence
488	सिंहः	The Lion
489	भूतमहेश्वरः	The great Lord of being
490	आदिदेवः	The first diety
491	महादेवः	The great diety
492	देवगः	The lord of the Devas

411 हिरण्यगर्भः

412 शत्रुघ्नः

413 व्यासः

414 वायुः

415 अयोध्वजः

Of great or pure origin

Who destroys enemies

The pervading

The air

He who projects Himself  
when one sees inside  
one's own self. He who  
reveals by Self analysis—  
the quest — Who am I?  
What am I?

The time

Of clear vision —  
“Shubhekshana”

The Time

Centred in high glory

The receiver

The terrible. Who is angry

Who is loving

The steadfast or The clever

Those who take Visramas  
at his feet. He gives every  
thing.

The expanse

The firm and motionless

The proof — The authority

The undecaying root or seed

416 ऋतुः

417 सुदर्शनः

418 कालः

419 परमेष्ठी

420 परिग्रहः

421 उग्रः

422 संवत्सरः

423 दक्षः

424 विश्रामः

425 विश्वदक्षिणः

426 विस्तारः

427 स्थावरस्याणुः

428 प्रमाणम्

429 बीजमव्ययम्

430 अर्थः

431 अनर्थः

432 महाकेशिः

433 महायोगः

434 महाधनः

435 अनिर्विण्णः

436 स्यविष्टः

437 सः

” असूः

438 धर्मयूपः

439 महामखः

440 नक्षत्रनेमिः

441 नक्षत्री

442 क्षमः

443 क्षामः

444 समीहनः

445 यज्ञः

446 इज्यः

447 मेहेज्यः च

448 ऋतुः

449 संन

V-VI

Desired by all (The good)

Having no desires (The bad)

Completely veiled

The Great Enjoyer

Of great wealth

The griefless

The biggest

The source

Unborn

The binding post to Dharma  
Bound fast to Dharma

The great sacrifice

The Nave of the stars

The moon or who resides  
in stars

The patience

The reducer

Well desiring

The Sacrifice

The object of Sacrifice

The great object of all  
sacrifices-like

The sacrifice with the yupa

The sacrifice whence the  
learned gather

370	महामागः	Each manifestation of His
371	वेगवान्	is as big as the other
372	अमितारानः	Who is swifter than mind
373	उद्भवः	Of unlimited appetite
374	क्षोभणः	The origin
375	देवः	The agitator, the mixer
376	श्रीर्षभः	He who shines
377	परमेश्वरः	Containing 'Sri' in Himself
378	कर्णं	The Supreme Lord
379	कारणं	The Instrument
380	कर्ता	The cause
381	विकर्ता	The doer
382	गहनः	The non-doer
383	गुहः	The unknowable
384	व्यवसायः	The concealed
385	व्यवथानः	The Industrious
386	संस्थानः	The regulator. The assigner
387	स्थानदः	Of high place
388	ध्रुवः	The conferrer of status
389	परद्धिः	The firm
390	परमस्पष्टः	The supreme Intelligence
		Plain and clear for the
		great learned

391	तुष्टः	The contented
392	पुष्टः	The full
393	शुभेक्षणः	Of auspicious look
394	रामः	Sri Rama. The delighter
395	विरामः	The abode of rest
396	विरजः	The Saathwika
397	विरतः	Passionless
398	मार्गः	The way—Marga Darshaka
399	नेयः	The conductor
400	नयः	The leader
401	अनयः	Not being conducted by anybody
402	वीरः	Valiant
403	राक्षिमतां श्रेष्ठः	The lord of those who are endowed with prowess
404	धर्मः	Dharma
405	धर्मविदुत्तमः	The best knower of Dharm
406	वैकुण्ठः	He who unites
407	पुरुषः	The person who resides in the body
408	प्राणः	The life
409	प्राणदः	The giver of life
410	प्रणवः	Aum—The praised
411	पृथुः	The big expansive universe

- 330 वरदः  
331 वायुवाहनः  
332 वासुदेवः  
333 बृहद्भानुः  
334 आदिदेवः  
335 पुरंदरः  
336 अरोक्षः  
337 तारणः  
338 तारः  
339 शूरः  
340 शौरिः  
341 जनेश्वरः  
342 अनुकूलः  
343 शतावर्तः  
344 पद्मी  
345 पद्मनिषेधणः  
346 पद्मनाभः  
347 अरविदाक्षः  
348 पद्मगर्भः  
349 शरीरभृत्

- The granter of boons  
The director of the winds  
or Sri Rama  
He who resides in every  
thing  
The Supreme Light-The Sun  
The first God  
The destroyer of cities  
The unafflicted  
He who has crossed  
(Samsara)  
He who enables to cross  
The Valiant  
Sri Krishna  
The lord of the people  
The friend  
He who appears in many a  
time in many a form  
Who has lotus in hand  
With eyes like lotus  
Who has lotus like navel  
The lotus eyed  
Contained in the lotus  
The supporter of the body

- 350 महर्द्धिः  
351 वृद्धः  
352 वृद्धात्मा  
353 महाश्वः  
354 गरुडध्वजः  
355 अतुल्यः  
356 शरभः  
357 भीमः  
358 समयज्ञः  
359 हविर्हरिः  
360 सर्वलक्षणलक्षण्यः  
361 लक्ष्मीवान्  
362 समितिजयः  
363 विश्वरः  
364 रोद्धितः  
365 मार्गः  
366 हेतुः  
367 दामोदरः  
368 सहः  
369 महीधरः

- Of great intelligence  
The old  
The expanse  
The ancient Soul  
Having great eyes  
Having the Garuda as his  
banner  
The incomparable  
He who shines in the body  
The awe inspiring  
The knower of the Time --  
The Witness  
The receiver of oblations  
He is the real significance  
or chore of everything  
The consort of Laksmi  
Victorious in battle  
The undecaying  
Red-hued (fish)  
The path  
The cause  
The worlds are under his  
control  
The Enduring  
The bearer of the earth



295	कामकृत्	The fulfiller of desires
296	कान्तः	The beautiful
297	कामः	The Desire
298	कामप्रदः	Who grants desires
299	प्रभुः	The Lord.
300	युगादिकृत्	The really existent
301	युगार्तः	Institutor or Starter of yuga or Time
302	नैकमायः	Who is with the Time and moving the Time
303	महाशनः	Of many illusions
304	अदृश्यः	The great eater
305	अव्यक्तरूपः च	The invisible
306	सहस्रजित्	Having forms that are indistinct, unmanifested, undefinable etc.
307	अनंतजित्	The conqueror of many
308	इष्टः	The conqueror of unending innumerable
309	विशिष्टः	The pleasant — worthy of loving
310	विश्लिष्टः	The everything — the whole
311	शिरःपङ्क्ति	The loved by the disciplined
312	महोषः	The peacock — feathered
313	वृषः	Sri Krishna
		The deceiver (by Maya)
		Dharma

314	क्रोधहा	Destroyer of anger
315	क्रोधकृत्	The creator of anger
"	कर्ता	Creator — of every thing not only anger
316	विश्वबाहुः	Having arms that created the universe. All the arms and limbs in the Universe are His
317	महीधरः	The bearer of the earth.
318	अच्युतः	The arms that support the earth are His.
319	प्रथितः	The unswerving
320	प्राणः	The famous
321	प्राणदः	The Life
322	वासवानुजः	The Life giver
323	अपानिधिः	The Vamana
324	अधिष्ठानम्	The ocean
325	अप्रमत्तः	The main stay
326	प्रतिष्ठितः	Never careless—Ever Vigilant
327	स्कन्दः	The firmly Established
328	स्कन्दधरः	He who dries up (dries up distress)
"	स्कंधधरः	Supports the path of Dharma
329	वृषः	The bearer of the yoke — of creation

- 257 वृषभः  
 258 विष्णुः  
 259 वृषपत्नी  
 260 वृषोदरः  
 261 वर्धनः  
 262 वर्धमानः च  
 263 विविक्तः  
 264 श्रुतिसागरः  
 265 सुसुजः  
 266 दुर्धरः  
 267 वामी  
 268 महेन्द्रः  
 269 वसुदः  
 270 वसुः  
 271 नैकरूपः  
 272 बृहद्रूपः  
 273 शिपिविद्यः  
 274 प्रकाशनः  
 275 ओजः  
 276 तेजः

Showerer of Dharma  
 The All-Pervading  
 Having Dharma as steps to reach Him  
 He who is filled with Dharma  
 The evolver or who is evolved  
 Who is evolving and evolving  
 Who is unattached  
 Plenty and Immense to be heard of Him  
 Of goodly arms. (Creative Prowess)  
 Beyond comprehension  
 From whom proceeds the speech  
 He is the Lord of Lords  
 The giver of wealth  
 Wealth  
 Of many forms  
 Having huge form  
 The Sun  
 The illuminator  
 Possessed of Life energy  
 Of Valour

- 275 ह्युतिधरः  
 276 प्रकाशात्मा  
 277 प्रतापनः  
 278 ऋद्धः  
 279 स्पष्टाक्षरः  
 280 मन्त्रः  
 281 चन्द्रांशुः  
 282 भास्करद्युतिः  
 283 अमृतशिखः  
 284 मानुः  
 285 शशबिन्दुः  
 286 सुरेश्वरः  
 287 औषधम्  
 288 जगतः सेतुः  
 289 सत्यवर्मपराक्रमः  
 290 भूतमव्यमवनायः  
 291 पवनः  
 292 पवनः  
 293 अनलः  
 294 कामहा  
 V-V

Of effulgence  
 The radiant self  
 The burner  
 Wealthy  
 Of clear pronunciation  
 Manthra  
 He who is the rays of the moon  
 Bright as the Sun  
 The source of the moon  
 The radiant  
 The moon  
 Lord of the Suras  
 The medicine  
 The bridge that takes one across the mundane world  
 Whose prowess is Satya and Dharma  
 The Lord of the past, present and the future  
 The wind  
 The purifier  
 The fire  
 The destroyer of desires

- 932 अक्षतरूपः  
 933 अनन्तश्रीः  
 934 जितमन्युः  
 935 भयापहः  
 936 चतुरश्रः  
 937 गभीरात्मा  
 938 विदिशः  
 939 व्यादिशः  
 940 दिशः  
 941 अनादिः  
 942 मूर्ध्निः  
 943 लक्ष्मीः  
 944 सुवीरः  
 945 रुचिराङ्गदः  
 946 जननः  
 947 जनजन्मादिः  
 948 भीमः  
 949 भीमपराक्रमः  
 950 आधारनिलयः  
 951 घाता  
 952 पुष्पहासः

- Of infinite forms  
 Of infinite power  
 Of subdued wrath  
 The destroyer of fear  
 The just  
 Of immeasurable self or mind  
 The bestower of diverse fruits  
 Who sets diverse commands  
 The giver  
 The beginningless  
 Supporter of the Earth  
 The Resplendent. The science of Aathman  
 Exceedingly Valiant  
 Of beautiful limbs  
 The creator  
 The primeval cause of beings  
 The powerful  
 Of great powers  
 The resting base  
 The supporter  
 Of Smiling face

- 953 प्रजागरः  
 954 ऊर्ध्वगः  
 955 सत्ययाचारः  
 956 प्राणदः  
 957 प्रणवः  
 958 पणः  
 959 प्रमाणम्  
 960 प्राणनिलयः  
 961 प्राणमृत्  
 962 प्राणजीविनः  
 963 तत्त्वं  
 964 तत्त्ववित्  
 965 एकात्मा  
 966 जन्ममृत्युजरातिमः  
 967 मूः सुवः सुवः  
 968 तहः तारः  
 969 सविता  
 970 सपिता  
 971 यज्ञः
- The ever awake  
 The upper most  
 Walking in the path of righteousness  
 Giver of life  
 Oum (jnanam)  
 Who has dealings with karma  
 Wisdom or Authority  
 The resting place of Prana  
 The sustainer of Prana  
 The life of beings  
 The reality  
 The knower of the reality  
 The one Aathman  
 He that has neither birth, death nor decay  
 The samsara tree that has extension into three worlds  
 The rescuer. Oum  
 The creator  
 The father  
 The great grand-Sire  
 Who has the form of sacrifice

896	सनात्	Of long duration
897	सनातनतमः	The most ancient
898	कपिलः	Dark blue hued. The Badaba — The fire of final destruction
899	कपिः	The Sun — The Time
900	अन्ययः	The indestructible The endless
”	अय्ययः	The final resting place
901	स्वस्तिदः	Conferrer of all blessings
902	स्वस्तिद्वत्	The doer of the good
903	स्वस्ति (स्वस्तिः?)	The very auspiciousness
904	स्वस्तिमुक्	The enjoyer of the blessings
905	स्वस्तिदक्षिणः	Who is determined to confer blessings
906	अरौद्रः	He who is not wrathful
907	कुण्डली	Who is the lord of the Kundalinee Yoga
908	चक्री	He who resides in Kundalinee Chakra
909	विक्रमी	Endowed with prowess
910	ऊर्जितशासनः	Of inviolable commands
911	शब्दातिगः	Transcending speech. Who is beyond reach of words
912	शब्दसहः	Who is with the speech or words
913	क्षिरः	The dewy season. Dew like comforting and pleasing

914	शर्वरीकरः	The maker of the night
”	अशर्वरीकरः	The dawn
915	अक्रूरः	Who is devoid of cruelty
916	पेशलः	The beautiful
917	दक्षः	The clever
918	दक्षिणः	The skilful
919	क्षमिणां वरः	The chief among those who forgive
920	विद्वत्तमः	The foremost among the learned
921	वीतभयः	Who is devoid of fears
922	पुण्यश्रवणकीर्तिनः	Whose names and acts heard and recited lead to righteousness.
923	उत्तारणः	The redeemer
924	दुष्कृतिहा	The destroyer of evil doings
925	पुण्यः	The holy
926	दुःस्वप्ननाशनः	The dispeller of evil dreams. That forbode the coming evils
927	वीरहा	The destroyer of evil paths
928	रक्षणः	The protector
929	सन्तः	The holy ones. The pious.
930	जीवनः	The sustainer of life
931	पर्यवस्थितः	He that exists overspreading the universe

972 यज्ञपतिः	Lord of sacrifice
973 यज्ञा	The sacrificer
974 यज्ञाङ्गः	The implements and parts of yajna
975 यज्ञवाहनः	Yajna is the vehicle to reach him
976 यज्ञमृत	The upholder of sacrifice
977 यज्ञकृत्	The creator of sacrifice
978 यज्ञी	Who exists in yajna
979 यज्ञमुक्	The Enjoyer of sacrifice
980 यज्ञसाधनः	Having the sacrifice or means
981 यज्ञान्तकृत्	The giver of fruits of sacrifice
982 यज्ञगुह्यम्	He is the secret of the sacrifice. (yajna is any deed performed without any desire for result)
983 अन्नं	The food
984 अन्नाद् एव च	The eater of food-surely no difference between the food and its eater
985 आत्मयोनिः	The self cause
986 स्वयंजातः	The self born
987 वैखानः	The digger
988 सामगायनः	Praised by Samans
989 देवकीनन्दनः	Lord Krishna

990 स्रष्टा	The creator
991 क्षितीराः	Sri Rama
992 पापनाशनः	The destroyer of sins
993 शंखमृत्	The bearer of conch shell
994 नन्दकी	The wielder of the sword called Nandaka
995 चक्री	He that has discus
996 शार्ङ्गधन्वा	Wielder of bow called Sarnga
997 गदाधरः	The bearer of the club
998 रथान्नपाणिः	With the car-wheel in His hand
999 अक्षोभ्यः	The unperturbed
1000 सर्वप्रहरणायुधः	He who has all kinds of destructive weapons-Abhayam.

सर्वप्रहरणायुधः ओ नमः

विश्वम् ।

(The guide owes much to Sri Ananthakrishna Sastry)

# ERRATA

Page	Line	For	Read
5	14	the Brahman	Brahman
88	18	or	of
92	6	979	879
121	13	18	798
125	23	precis	precis of
127	12	it is	it is a
130	19	595	586
139	14	letter	latter
155	8	reciter's	the reciter's
176	4	sacular	secular
186	12	do	does
193	11	who is	who
198	1	digger	digger,

## SANSKRIT.

Impressions at certain places are smudged and the author apologizes for the tidium of the reader.

Page	Line	Read	For
29	13	विषय	विषय
37	25	प्रत्ययः	
39	1	उयः	
61	26	द्रविणप्रदः	
100	17	हिरण्यनामः	
107	11	पूणीः	
110	12	गुहः	गहः
121	2	नैकमायः	

Page	Line	Read	For
121	8	सहस्रवित् अन्तवित्	
122	3	सर्वयज्ञस्वरूपत्वात् यज्ञः	
"	15	एकाहः	
"	20	अहिनः	
134	3	क्षोमणः	
"	"	उद्भवः	
143	24	अमोघः	
153	22	वसुप्रदः	वसुप्रदः
154	15	वसुः	
"	16	ऐश्वर्यं	ऐश्वर्यं
171	8	कुन्दः	
173	17	अज्ञः	
183	13	संसार	
240	9	त्	न